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CHALMERS

THE OTHER SIDE

THE OTHER SIDE

AN ARCHITECTURAL INSIGHT FOR
THE URBAN METAMORPHOSIS OF AN
EAST-AFRICAN CITY.
THE CASE OF ZANZIBAR TOWN.
MASTER THESIS BY AMELIE CHAUVIN &
ALEXANDRA PAPADAKI

CHALMERS

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Master Program Design for
Sustainable Development

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Master thesis «The Other Side», an architectural insight for the urban metamorphosis of an East-african city: the case of Zanzibar Town.
13-05-2014
Examiner: Maria Nyström
Supervisor: Inger-Lise Syversen

"When the full power of a human imagination is backed by the weight of a living tradition, the resulting work is far greater than any that an artist can achieve when he has no tradition to work in or when he willfully abandons its tradition."

Hassan Fathy, Egyptian architect

Inger Lise Syversen
Supervisor, Chalmers, Gothenburg, Sweden

Maria Nyström
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Roland Raderschall
Landscape architect, BSLA

Marie Morel
University of Amsterdam, Netherlands

We can never be enough grateful to all those who, individually or as a group, were able to give us a little of their time and for the myriad of ways in which each person has actively supported us in our determination to bring this project as far as possible. For this, we feel really lucky. We started the project the two of us. Yet, we can feel today that we have no right to own it and in this we see the magic. Along the way, so many wonderful souls added their marks on it, opening then our eyes and helping us to see constantly further.

We thank our university, Chalmers University of Technology, to offer us the academical support necessary to the elaboration of this thesis.

Warm and eternal thanks to our tutor, Inger-Lise Syversen and examiner Maria Nyström whom, since our first studio in Zanzibar, opened to us the doors of Africa and continue to give us the desire to go back. There is no words to express our gratitude for their great interest and guidance along the preparation of this thesis.

A very special thank you to Dr Muhammed Juma with the Department of Urban and Rural planning of Zanzibar who made grow up the idea of this thesis in our minds when we first met him.

To all our dear friends and colleagues that we met there, for those who provided us a shelter, those who spent night with us to finish our model or those who simply have stretched out their hands to us, thanks for your practical and emotional support.

Last but not least, Amélie thanks Alexandra for finding her light whenever it was far away. She has now precious memories and unforgettable laugh in her mind and Alexandra in her turn, thanks Amélie for her funny clumsiness that fixed her mood so many times... but above all for her ability to keep always a converse timing of panic attacks and her incredible gift (really) to always finding the courage and the right words to make everyone feel better for themselves.

One last word: skelewu.

Ahmad Ally

Abdul

Saleh Mohammed

Evangelos Papadakis

M. Emerson Skeens

SUMMARY

The aim of our master thesis is to develop a housing project in Zanzibar, Tanzania. It starts by constructing a theoretical foundation upon urban development around the world and progressively continues with field studies and an analysis of the historic, cultural and social urban landscape of the city of Zanzibar. Engaged along the process with the UNESCO heritage-based urban regeneration project (HUL), it finally concludes in a design proposal for housing in Ng'ambo (a part of Zanzibar town). Facing the difficulty that the city has to achieve, the delicate blend between preservation of cultural roots, innovation and new development we propose a design project that could initiate the introduction of a new architectural figure and process in the existing urban fabric integrating the current spatial, social, historical and cultural values and also considering the current expectations of the inhabitants.

WHERE?

The project is located on the island of Zanzibar (Unguja), a semi-autonomous part of Tanzania. Located 50 kilometers from the coast of the mainland, the island has only one main city: Zanzibar Town.

This city comprises two main parts: Stone Town and Ng'ambo ("the other side" in Swahili).

Stone Town, the historical core of the city, former capital of the Zanzibar sultanate, is enlisted as a world heritage site by UNESCO since 2000. As a result of this, 85 hectares of Ng'ambo becomes a Buffer zone.

Our project area takes place in this particular context, straddling two of the numerous districts included in the Buffer zone.: Kisiwandui and Kisimamajongoo.

To ensure that we fully understand the context, our thesis is based on a four-months' fieldstudy.

WHAT?

The aim is, through an analysis in different scales of the urban and architectural character of Ng'ambo, to develop a housing project; a design proposal that could initiate the introduction of a new architectural figure and process in the existing urban fabric while respecting and preserving the values of the Swahili culture.

Intended as a pilot project, it has to be included in a larger perspective that will occur through the next years aiming to an Heritage-Based Urban Regeneration of Ng'ambo, a notion included in the HUL approach (Historical Urban Landscape) of UNESCO .

The result of this thesis will receive the form of both a theoretical report and a design proposal which will be presented in June 2014 at Chalmers and will be then forward to stakeholders in Zanzibar for future implementation.

WHY?

The urban development and regeneration of Zanzibar Town is an ongoing process that needs further attention. The city has to face various challenges both unversal and local.

The increasing demography due to both internal and external immigration continually pushes the physical limit of the city, threathening then the balance between urban and rural areas and leading to an alarming and non-sustainable urban form.

Densification of existing urban areas, through a vertical development of individual housing, is a dynamic that the authorities wish to implement or continue to support.

The city already moults under the action of private initiatives but the notion of identity related to Swahili culture is oftenly absent during these architectural transformations.

The urban regeneration of Zanzibar Town must result in the delicate blend of cultural roots and innovation.

WHO?

We are two students from the Master Program "Design for Sustainable Development" (MPDSD), a branch of the Department of Architecture at Chalmers University of Technology.

Along the process of our one-year master thesis, we created a multi-disciplinary network of professional contacts that added relevance and new perspectives to our project anchored in reality.

During our fieldstudy, we were a part of the Department of Urban and Rural Planning under the leadership of Dr Muhammad Juma.

Later on, we seized the opportunity to be included in an official research team led by both the Department and UNESCO, represented by Ms. Nicole Bolomey, development consultant.

FOREWORD

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Aims and objectives
Obstacles and constraints
Network of contacts
Tools and Methods

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Zanzibar: data and history
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History and economical status
Zanzibar Town: Identify the city
Stone Town: a World Heritage Site
Ng'ambo: the making of the other side
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The case of Ng'ambo: the physical features of Ng'ambo
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ACRONYMS:

UNESCO: United Nations Educational, Scientific and Cultural Organization

WHL: World Heritage List

ZSTHS: Zanzibar Stone Town Heritage Society

STCDA: Stone Town Conservation and Development Authority

ST: Stone Town

DoURP: Department of Urban and Rural Planning

TOS: "The Other Side"

HBRP: Heritage Based Regeneration Project

HUL Historical Urban Landscapes

CHAPTER 1 (Preamble), explains our backgrounds, as well as the main content and the structure of this thesis. More specifically, the first part (PREFACE) displays an abstract and a summary of our object of study and it also offers an overview of our schedule in the form of a schematic "timeline". The second part (INTRODUCTION) provides information about the main theme of our investigation, our motivations, and also by which procedure we chose to conduct this master thesis.

CHAPTER II (Background and case analysis) generally describes the current situation of the design proposal's context. The first part (BACKGROUND) briefly presents historical data from the dawn of the swahili culture, which is the dominant culture in our focus, combining geographical and demographical evidence, and progressively reaches a delineation of Zanzibar Town as it is today. The second part (THE CASE) focuses in more detail in the urban character of Ng'ambo, the specific part of the town in which the design proposal is located, identifying its physical features in different scales.

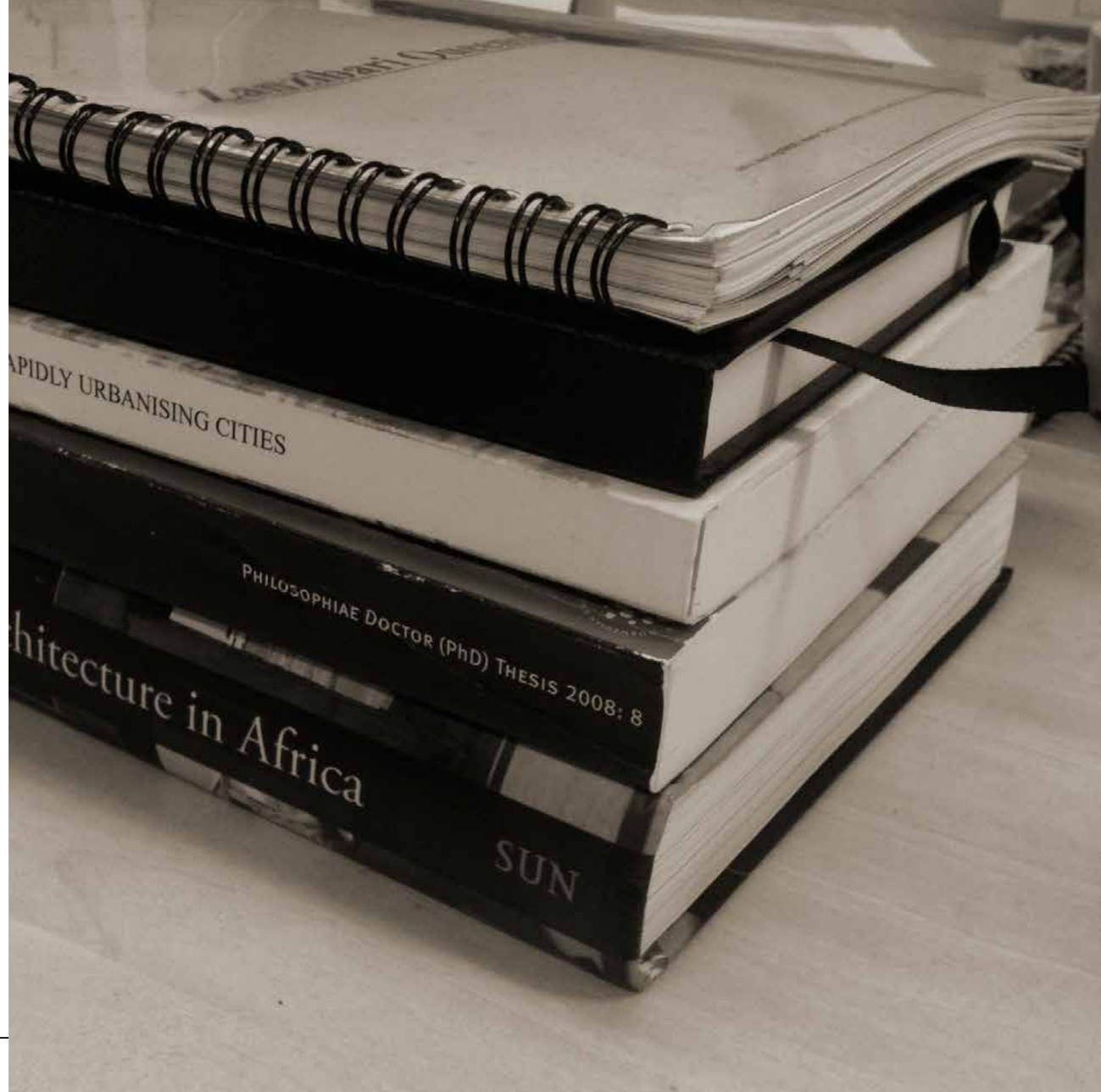
CHAPTER III (Research) covers the important theoretical background regarding the main theme of investigation in various levels. Leading to the understanding of the perception of urbanism in general, decreasingly focusing in the making of Ng'ambo in particular, as well as its current situation, the part (BUILDING CULTURE) concentrates more in isolated cases around the world and suggests several relevant to our project examples submitting qualities which can be followed or rejected in our design procedure.

CHAPTER IV (Field study) exhibits the results and documentation from the fieldwork experience, accumulated during a four months study trip in Zanzibar. The first part (OBSERVATION) displays a site analysis, focusing in the urban and architectural character of the World Heritage Site's buffer zone in Ng'ambo, mainly through our subjective point of view. The second part (INTERACTION) describes the products of various forms of interaction with inhabitants and local stakeholders by implementing participatory approach in our study.

CHAPTER V (Analysis) defines the set in which the design proposal will come about. The first part (GROUNDWORK) combines and analyzes selected outcome from chapters II, III & IV creating the criteria that can lead to a well founded and relevant proposal. The second part (PLOT ANALYSIS) illustrates a detailed presentation of tangible and intangible qualities of the proposal's specified plot.

CHAPTER VI (Design proposal) contains all the required information to visualize the design proposal. The first part (CONCEPT) introduces the form and function of the proposal and supports the understanding of the architectural decisions. The second part (DESIGN PROPOSAL) offers an exhaustive series of sketches, plans, technical drawings, perspectives, three dimensional renderings and photos of real models in order to achieve the best representation of the design proposal.

CHAPTER VII (Closing) includes our conclusions, as well as outstanding material and reflections gained through our experience of conducting this master thesis.



I. PREAMBLE

A. PREFACE

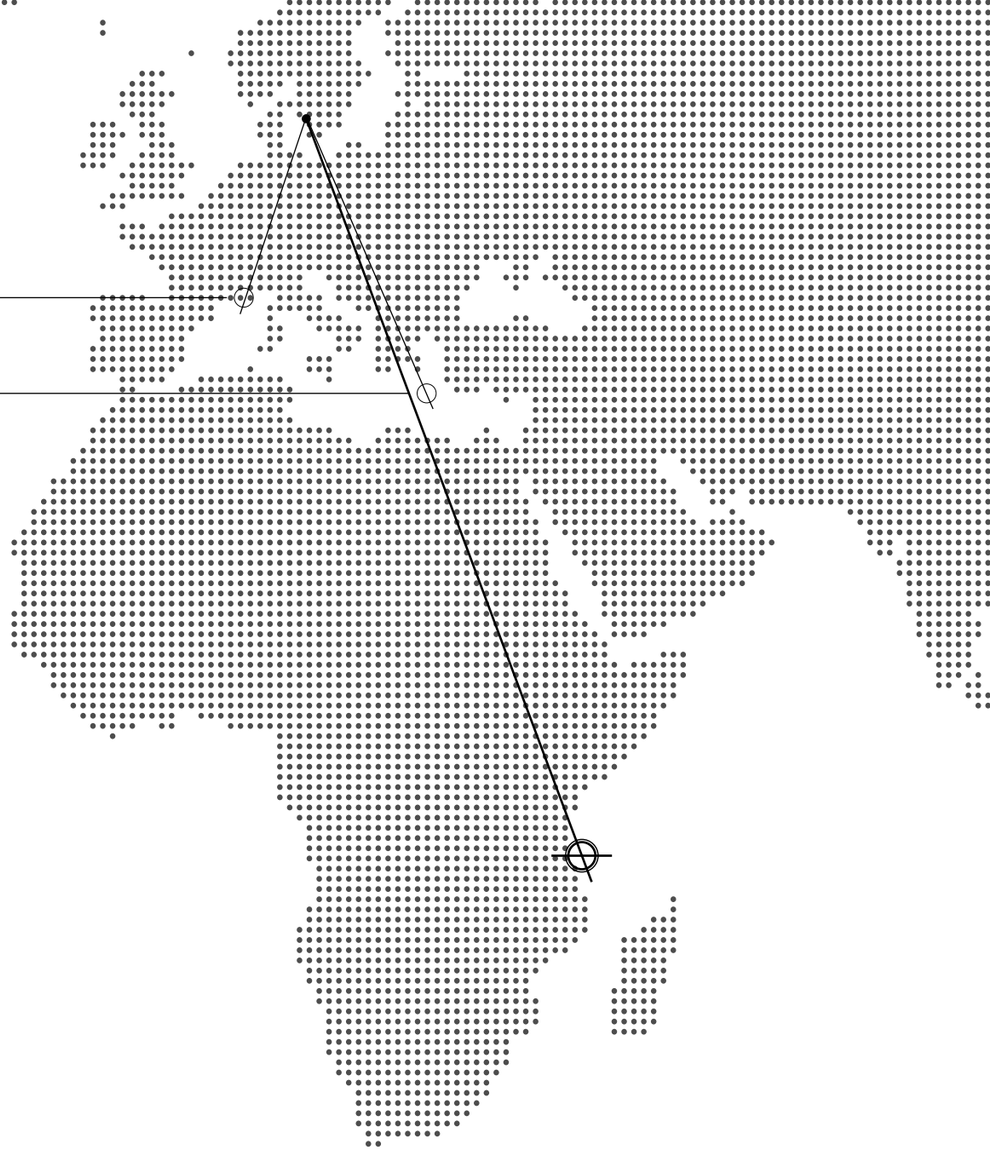
Who are we
Abstract
Timeline

We are two final-year architecture students, Amélie Chauvin and Alexandra Papadaki, from the master programme: Design for Sustainable Development (MPDSD) in Chalmers University, Gothenburg, Sweden.

While attending the master course "Sustainable development in a Southern context (ARK161/181) proposed in the MPDSD program during the second semester of 2013, we had the opportunity to visit Tanzania and more particularly Zanzibar and carry out field studies in a World Heritage Context. After this rich experience and the creation of a basis for further investigations (contacts, knowledge, observations and questions), we decided to develop a master's thesis in this context.

I'm Amélie and I grew up in a small village in the south of France. I began to learn how to dance and how to play piano and as every French girl, I loved it. Little by little, I glimpsed into the world of art and music thinking maybe there I'd find my place. But, on the other side, I was fascinated by all the people able to build something with their hands, trying to do the same in my spare time.
And here I found my place, I studied Space design in France and then entered in the Brittany School of Architecture in Rennes where I discovered that creating an architectural project is also creating an art project.
Now I am a student in the master programme: Design for Sustainable Development in Chalmers University of Technology in Sweden. Doing my master thesis with Alexandra in Zanzibar, it's the real opportunity to do what architecture is about for me: make life better.

My name is Alexandra and I was born in Crete, Greece. Since I was a kid I wanted to be "a person that makes stuff with her hands". I learned swimming, drawing, dancing and playing trumpet. Finally, I studied Architecture and Engineering in Democritus University of Thrace in Greece, then I worked as an architect and graphic designer and now I am a senior student in the master programme: Design for Sustainable Development in Chalmers University of Technology in Sweden.
I am always fascinated by simple and ordinary things, I am excited by stone houses, I like living by the sea, I love dogs and I hate winter. So, here I am doing my master thesis with my new best friend and colleague Amélie from France, in Zanzibar, Tanzania (where there is no winter!).



The metropolitan development and regeneration of Zanzibar Town, the unique city of the archipelago of Zanzibar, Tanzania, is an ongoing process particularly visible since the past decade, threatening the balance between historical heritage in need of preservation and the inescapable and essential urban development; raising thus crucial issues for the future quality of urban life.

On the edges of the historical city center, Stone Town, enlisted as a World Heritage site by UNESCO, the original Ng'ambo, "the Other Side" in Swahili, part of which is considered as Buffer Zone, moults already under the action of private initiatives and absorbs with an astonishing ease these radical changes. The traditional one-storey houses pattern is rapidly being replaced by a multi-storey urban motif. Yet, the integration and preservation of the cultural identity in an area that has always deeply reflected the Swahili culture through its architecture and social features, is often absent along the process.

Based on a four month field study, urban, architectural, social and cultural features were methodically observed and indexed leading to an exhaustive analysis of the spirit of Ng'ambo. In addition, relevant tools of participative methods were implemented during public events and a constant interaction with the inhabitants was daily privileged.
On the backbone of this valuable background, this thesis aims to develop a housing project that could initiate the introduction of a new architectural figure and process in the existing urban fabric while respecting and preserving the values of this rich culture. Initiated by the Department of Urban and Rural Planning of Zanzibar and intended as a pilot project, the project has to be included in a larger perspective that will occur through the next years aiming to an Heritage-Based Urban Regeneration of Ng'ambo, a notion included in the Historical Urban Landscape approach (HUL) of UNESCO and underlining another approach for stakeholders to link heritage with the notion of development in historical cities. Indeed, the overall goal is not only to improve the living conditions in a specific plot but also to propose the creation of a paradigm of participatory design process delivering profitable outcome for building cities in complex context.

Keywords: housing, architecture, sustainability, heritage, community involvement, Africa.

field study: analysis & concept

november 15 december january february march 15

exhibition

christmas 23 5

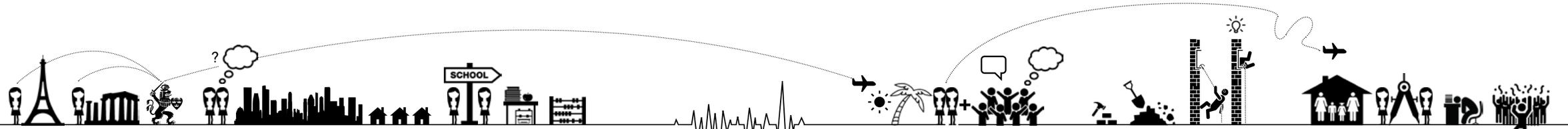
5 september october november

holidays!

theoretical background & preparation for field study

design proposal and final presentation

march 15 april may 26



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Research question
Identification of the problem
Aims and objectives
Obstacles and constraints
Tools and Methods
Structure of the thesis

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CLOSING

I. PREAMBLE

B. INTRODUCTION

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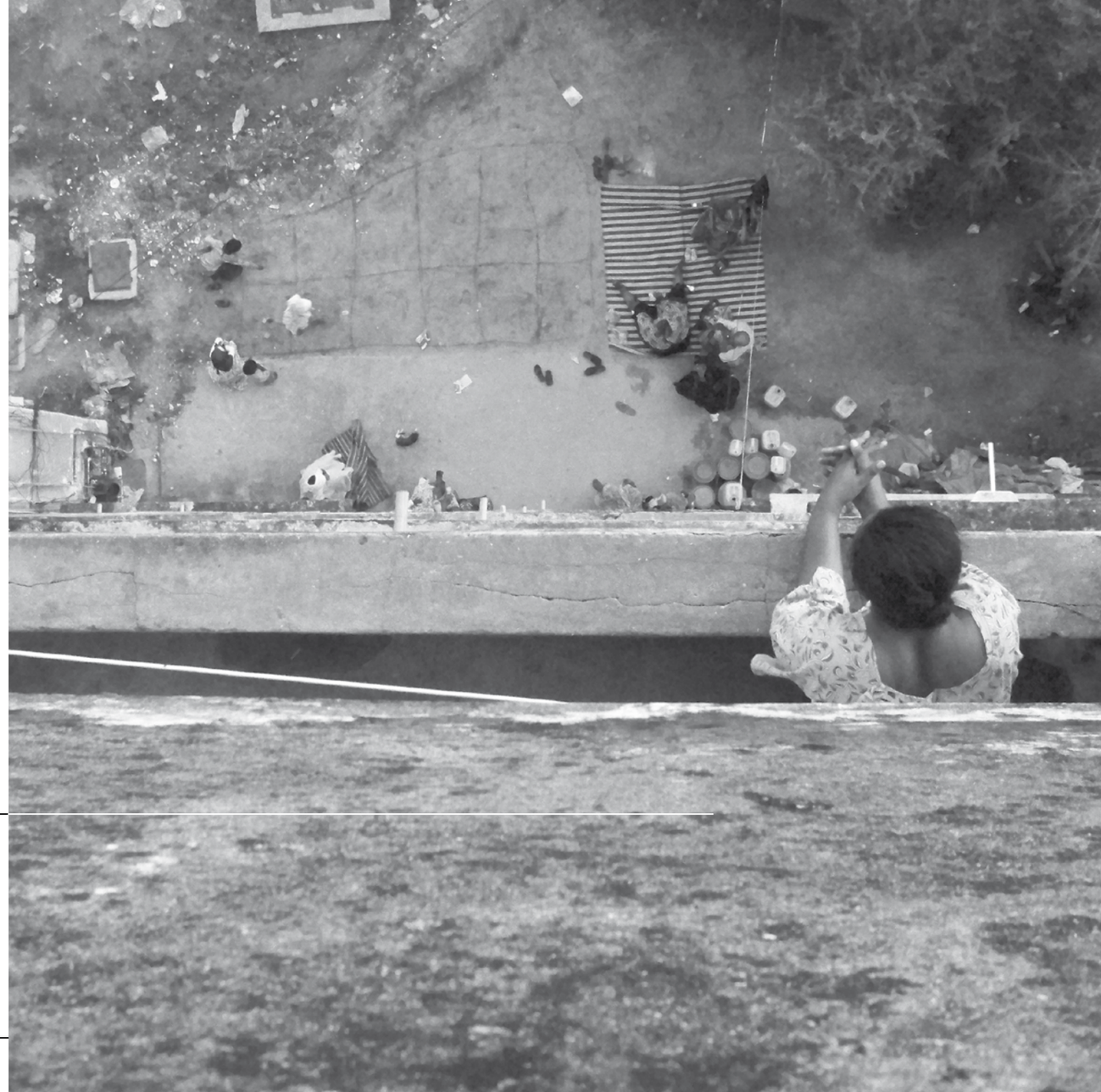


Do urban sprawl and urbanization in Africa mean the same than elsewhere?

Should we see urban sprawl only as a scourge or should we not considered it as internal dynamics in the city?

Could we translate this horizontal dynamics in a vertical dynamics?

How sustainable development can take place in a protected area?

How will new constructions affect the skyline of Stone Town and the way that the city is perceived at different level?

How will these new constructions dialogue with the historical part of the city?

How could a symbolic bridge be built to link the two parts of the town?

Which form our architectural proposal should take to express the ideal balance between vernacular architecture and new shape of housing?

Which kind of architectural project will lead to the ideal proposal in this culture?

How to create a design proposal allowing the cultural resilience?

How the confrontation between vernacular and universal architectural features can be expressed and shaped in an architectural project?

How much of the vernacular architectural features should we keep in our design relative to the implementation of new elements in a different architectural form of housing?

How resilient this culture will be?

To what extent and which elements of the vernacular architecture should be included during the creation of a new form of housing such as multi-storey building to allow to the Swahili culture its resilience?

1

PRESSURE ON THE INFRASTRUCTURE

Due to an increasing flow of immigration leading to the expectation of new settlement, the city is transformed into a vast construction site. Under the protection of Unesco, the enlisted city center doesn't absorb anymore all the movements and dynamics happening in this city and offers only few opportunities for new constructions. On the edges of Stone Town, the historical Ng'ambo has always been, along the years, the witness and the host of natives and outsiders' locomotion. Yet considered as a Buffer zone, an additional layer of protection, it is in this area is experiencing significant real estate pressure from project developers or private owners.

2

URBAN SPRAWL

The increasing demography due to both internal and external immigration continually pushes the physical limit of the city, threatening then the balance between urban and rural areas by nibbling the agricol lands which parts of the population and the economy of this small island are dependent on. Yet, this phenomenon is not the only cause. Remaining as the standard model of construction and the more affordable for majority of the inhabitants, the traditional Swahili architecture is characterized by single-storey house, this urban pattern requiring more space. But the definition of a city cannot be summed up by the continuity of architectural objects and urban sprawl only reduced to a matter of geographical balance. The complexity and the quality of a metropolis lie in the superposition of different layers of functions and uses such as "inhabit", "move", "work", "interact with one another". What makes a city comes undone at the same time it spreads if we ignore all its components and the interactions between all these different layers. Urban sprawl besides raising the question of the physical boundaries and the realtion between the core and its suburbs, questions the concept of "living together"

3

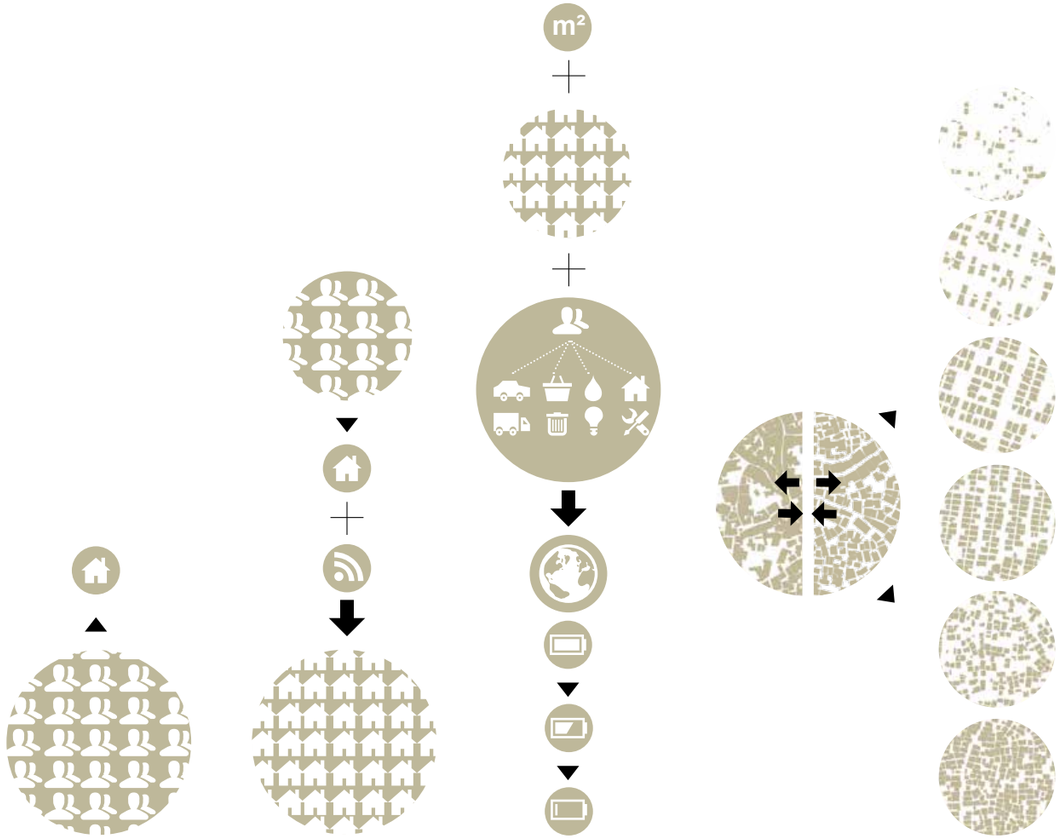
UNSUSTAINABLE URBAN DEVELOPMENT

Through its expansion, the fast-growing city carries away a range of different issues and challenges: network of transport, energy requirements, water supplies, supply of building materials which are the real spearheads of a sustainable development.

4

IDENTITY AND CULTURAL INPUTS IN URBAN FABRIC

A city with two faces. From one side, Stone Town reveals a multi-cultural face where the inheritance of the rich past of the island is still visible (emphasized since its status of World Heritage site) when from the other, Ng'ambo symbolizes the African working-class heart of the whole city. But even with this opposition, the roots of Swahili culture are visible in both sides of the town. Over the years, Ng'ambo became the struggle point of the identity of the city for the governmental power. The range of urban fabric variations present in this side reflects it through several attempts to reshape the Swahili neighbourhoods. In this context, the buffer zone seems to be potentially the place to link this dichotomic city.



1 2 3 4

It is commonly held that there is a need to find sustainable way to develop our cities and this represents one of our global aim. But, when it comes to urban development strategies and their translation on an architectural scale, this broad notion of sustainability can have various meanings and shapes in different context. Making a sustainable project in Africa (or should we say, to make sustainability a natural criteria for each architecture during the design process) doesn't mean to transport in this continent the solutions that we are developing to face our own european challenges and judging as efficient. A sensitive and respectful approach on the backbone of the island's culture and history needs to be found, leading progressively to the definition of an african sustainability, a tanzanian sustainability, a zanzibarian sustainability.

The same approach should be applicable when phenomena as urban sprawl are analyzed. An extensive urban sprawl has already begun in Zanzibar Town raising number of issues: balance between rural and urban population, proportion of urban and agricultural lands, networks of transport, excluded areas and so on. It's an undeniable fact that these trend has to be analyzed, questioned and probably reversed. But should we see urban sprawl only as a scourge or should we not considered it as internal dynamics in the city? In this sense, do urban sprawl and urbanization in Africa mean the same than elsewhere? Could we translate this horizontal dynamics in a vertical dynamics? The global debate on new form of housings and vertical urban forms offers us plenty of possibilities to question this zanzibarian problematic and will feed undoubtedly our project with ideas and visions for a more sustainable future.
Questioning complex notions that have been already taken as reference values in the architectural and urban debate of our places represent one of our first aim. Deciding to cross the world and confronting ourselves in a context where we have no longer benchmarks or references implies this constant back and forth vision from global to local scale that are valuable in our profession.

We believe that after studying habits and customs of this culture and including this valuable knowledge in our design proposal, this could be a way to ensure a relevant architectural solution for the inhabitants closed to their identity and needs and to sustain an appropriate management of their habitats.
The introduction of high-rise buildings in this low-rise housing culture is not without consequences. Two radical attempts of restructuration of Ng'ambo have rightly let in people's mind apprehension, mistrust and scars. These failures due to different political, social, architectural and other reasons that have to be identified during our study indicate us that small and humble approach has to be found. Due to our previous experience in this context, we know that including inhabitants during the design process enriches considerably the project and emphasizes the positive impact of it through the population. In this sense, an extended analysis of the dense historical inheritance of the area and also the involvement of inhabitants through participatory approach will provide a strong basis for further design proposals. In addition to the acceptance that shared space and services inside buildings bring about a more sustainable way of living, we are convinced that we can meet the challenge of combining the already existing horizontal culture with the new vertical concept.
Until this point we were presenting and discussing our ideas and projects only inside our universities. During our last year's studio that took place in Zanzibar, we already experienced that it is a small challenge to communicate our ideas with people outside the "clique" of architecture. We discovered that we don't have to adapt only our vocabulary but also the way to present our ideas, to draw, to communicate our conceptual visions and through this challenge we learned valuable lessons. It becomes, at this point, an universal concern about finding the best way to communicate architecture through different media. We are also convinced that, in this society where we discovered so many examples of "architecture without architects", roles can be reversed and opening the way to the dialogue about architecture will lead to a rich exchange about links established with space.

To deal with the urbanization of Ng'ambo also raises the question of development in a Buffer Zone area, a notion created to ensure the protection of the "surroundings" of the inscribed properties. Interventions and changes in this zone are considered as making a direct impact on the quality of the area that it surrounds. A significant part of the city is located in the border of the protected historical city centre, Stone Town, listed as a World Heritage site. We attend to focus in this specific zone using this context as a case study to understand, at a global level, how sustainable development can take place in a protected area by discovering the impacts and consequences of being on the World Heritage list. The notion of Buffer Zone underlines also the mutual influence of each parts. It reduces also the opposition suggested, in our case, by the expression "the other side", minimizing the gap between the two sides and revealing the dependence that one produces on the other. To recognize this relation helps us to grasp the complexity and all the challenges contained in the encounter of these two parts. How will new constructions affect the skyline of Stone Town (visual impact) and the way that the city is perceived at different level? How can a balance be found in terms of shape, materials, and height? How will these new constructions dialogue with the historical part of the city? How could a symbolic bridge be built to link the two parts of the town? Large topics in architecture can be discussed through this thesis such as the issue of conservation and modernization, rehabilitation of historic cities or the resilience of the vernacular architecture.

We see Zanzibar Town case as a synthesis of different issues that transcend the geographical boundaries of the island. Its challenges, balance among space capacity, respect of the culture and customs, curbing urban sprawl, the transition from horizontal expansion to vertical elevation, and the architectural translation of the concept of home linked to cultural and religious customs can be found in many similar cases around the world. A back and forth approach will be again privileged to find references of similar cases all over the world. We aim, therefore, to identify a universal value of knowledge and the outcome of this thesis could well be used as a case study to these common issues.

Finding sustainable way to develop our cities	Does sustainability have the same meaning in every context?	Carrying a sensitive and respectful approach on the backbone of the island's culture and history to define how sustainability can be implemented in the Zanzibarian culture.	Including sustainability as an automatic criteria in our architecture during the design process
Questionning and analyzing the urban sprawl phenomenon	How this form of spatial development that became the subject of much criticism in Western countries can be perceived in the African context?	Understanding the causes of the extensive urban sprawl in Zanzibar that raised numerous issues.	Densifying urban fabric of the town by the implementation of a new type of housings in order to curb the phenomenon
Developing new forms of housing	Introduction of high-rise buildings	How the implementation of such project should be done in this area regarding to the habits and customs.	Involving the inhabitants during the design phase by attending workshops and interviews. Ensuring a relevant architectural solution for the inhabitants closed to their identity and needs.
Developing a city in compliance with its past	How Africa deals with its tangible and intangible heritage: study cases	How urban development can be implement when it comes to protected area.	Developing a project in a Buffer Zone area and questioning the mutual influence of each parts of the city

LANGUAGE

If in Stone Town, the touristic core of the city, the vast majority of the inhabitants are able to speak english, in Ng'ambo, the trend is reversed. Learning swahili or at least being able to have a basic conversation was for us a relevant way to approach the inhabitants on site.

ACADEMICAL PROJECT AND CONSEQUENCES

Because our project is based on the involvement of the inhabitants all along the design process, the hope raised by our actions and workshops can be followed by a natural deception if the project cannot be realized. In this complex social and political situation, this is a consequence that has carefully to be taking into account.

COLONIAL LEGACY OR BURDEN

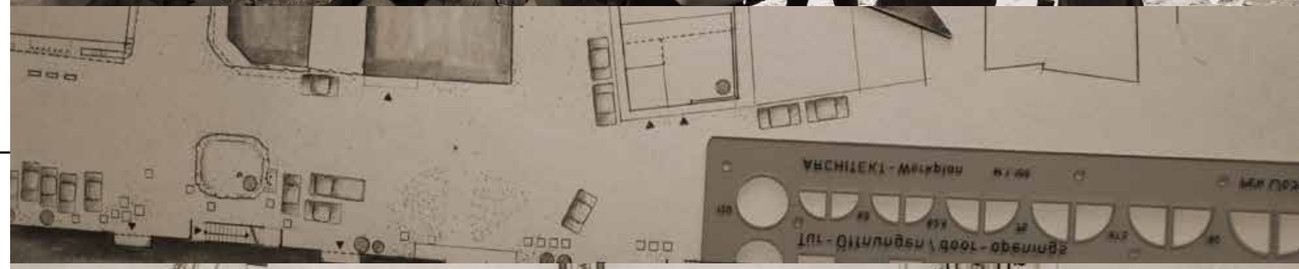
Colonialism was present in Zanzibar until 1964, year of the revolution. By being strangers and working in the new making of the city, we cannot ignore the image that we, as "white" are projecting to those who can still remember this time.

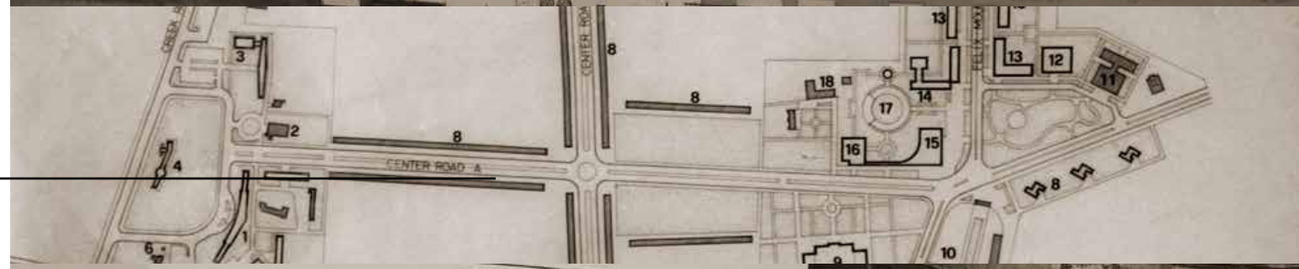
CULTURAL ADAPTATION AND UNDERSTANDING

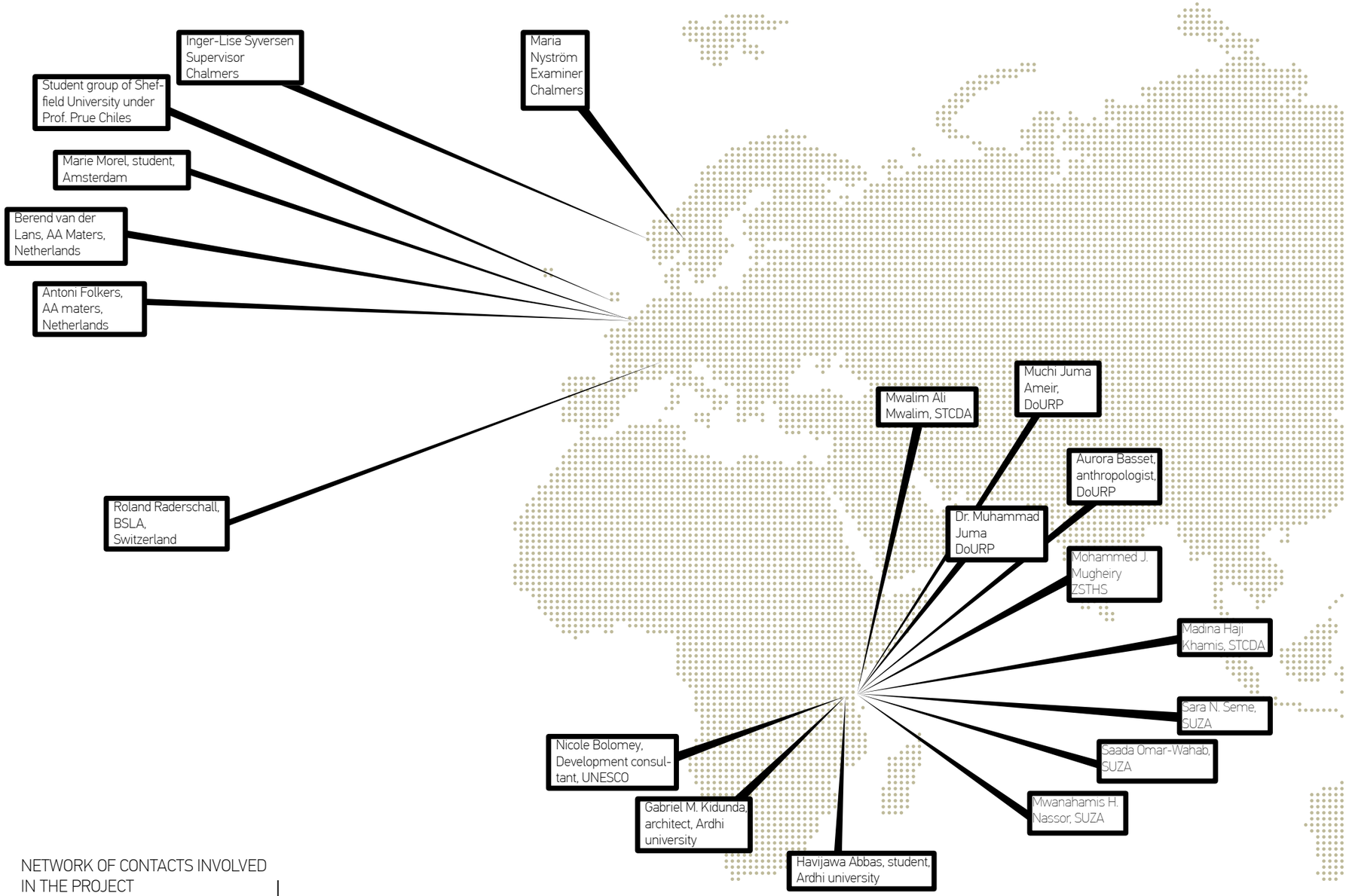
Swahili culture and way of life remains far away We are two students, one from France, the other one from Greece. Tanzania, it's already the other side for us and deciding to cross the world and confronting ourselves in a context where we have no longer benchmarks or references become more than a student project. It becomes also a human experience.

OFFICIAL COLLABORATION WITH GOVERNMENT

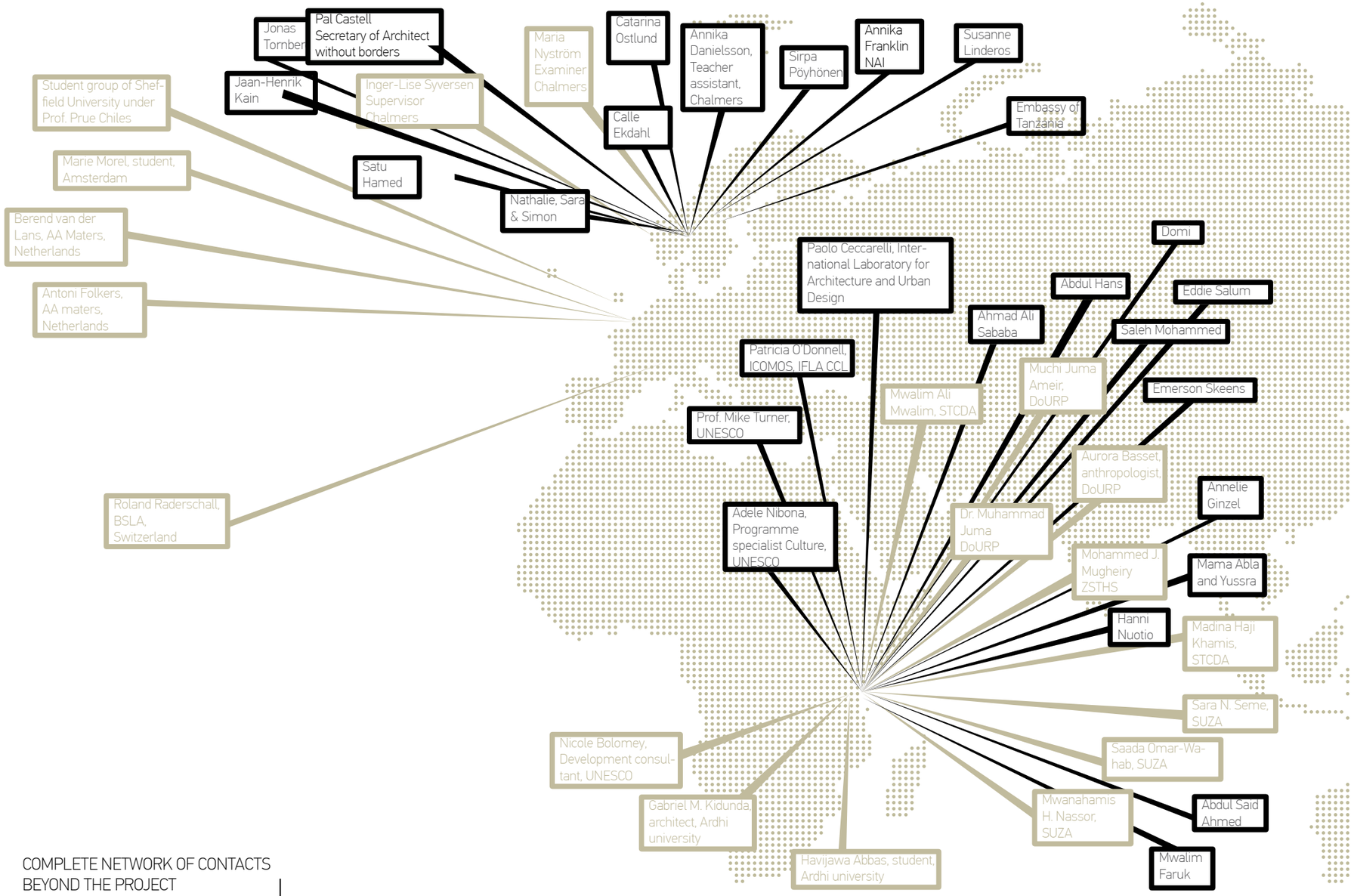
Working under the umbrella of the government opened us a lot of doors and allowed us to be as close as possible with those in charge of the future of the city. Yet, working alongside with them provoked sometimes during spontaneous meetings with the inhabitants a natural distrust due to the complex relation between the population and the authorities.







NETWORK OF CONTACTS INVOLVED IN THE PROJECT



COMPLETE NETWORK OF CONTACTS
BEYOND THE PROJECT

Literature studies

Studying literature is always the strongest foundation to begin a project. Relevant issues, as well as, Zanzibar's context have been studied a lot of times and we consider this as valuable knowledge. To be aware of the past and history of Zanzibar help us to be able to design a relevant project.

Official documents, master plans, policies and guidelines studies

These documents are invaluable, to view the visions and intentions of the authorities and to understand previous choices and those that will be made in future.

Previous experiences

The analysis that was conducted during our previous field studies (Reality Studio) is considered as a valuable background and in combination with the current findings enriches the foundation of our project.

Interviews

In trying to understand what are the expectations and which is the image of 'modernity', both for the Zanzibar authority stakeholders and inhabitants, we use the beautiful process of conversation. This helps us to define what a new construction should look like and what it should include according to the minds of local people. Visitors/ tourists' expectations also cannot be ignored since they have become an important voice in the dynamism of the city , therefore different opinions are compared.

Field studies

Documentation with sketches, photographs, maps and drawings, diagrams, classification, notes, etc., continued from where we left it off after the Reality Studio course. Existing contacts are re-met and new contacts are created.

Inspiration from reference architects and projects/ case studies

Perceiving a concept in architecture can be supported by understanding previous projects. We consider that following examples which have already been successfully implemented in similar contexts with innovative ways and respect to the place and life from other architects or teams, inspires our project and teach us multiple lessons.

Use of background knowledge

We benefit with our knowledge and experience from our background studies and lessons learned in our countries of origin (Greece and France). In addition, in both countries, as they are countries of the south Europe, we already are familiar with some methods in terms of ecological architecture and climatic strategies to enrich the design proposal by dealing with climate comfort techniques as well as by using relevant materials. Therefore we combine this background with local and traditional knowledge and secure a better result.

Blog

Communication in any format is essential for feedback and discussion. Therefore, the creation and regular update of a blog is a useful and creative tool for these actions. It is also a way for us to keep track of our work progress and most of the time it can be really fun.

Architecture models

No tool can replace real handmade models, especially when it comes to the beloved "working models". Scaled models support and improve the architectural design process. Being in a different context from what we are used to, gives space for imagination and improvisation on the traditional model construction and offers innovative and beautiful results. For the presentation of our project, the final models are perceived with extra care and gravity.

Context analysis

The current situation in Ng'ambo and its current relationship with the historic center. We familiarize ourselves with how density and the demand for housing are addressed here. We observe how residents build on their own initiative. We study how the different speeds of development create different challenges ; many reside in the Ng'ambo area because Stone Town is becoming hard for residents to manage. This step includes also studies on demographic figures, as well as analyzing and mapping of urban data. There is a complete documentation of our findings.

Household systems reading

Observation, study and participation in the habits, culture and life in depth in order to identify the concept behind the contemporary Zanzibari family and 'home'. We endeavor to find the hidden aspects of their life patterns and attempt to 'put ourselves in their shoes' in order to understand.

Participatory design

We strongly believe that the Ng'ambo inhabitants should be the ones that will influence and set the conditions for their future. Therefore, we formulate our project not only according to our findings or our own ideas but we conduct discussions and workshops, during and regarding the design phase, with the inhabitants of Ng'ambo and take seriously into account possible suggestions, ideas and wishes.

Design

The design phase. This is a consistent process. Ideas and aspirations are becoming alive and taking forms on the papers. The information we accumulate with other tools and methods is used here as the foundation to set the design criteria of our proposal and support our vision. Formulation of strategies to follow. How to use the lesson learned to make an architectural proposal for dwellings in this context.

Participatory approach

Our wish since the beginning was to find ways to approach the inhabitants of our study area. That is why our participation in the 3-days international expert's conference and our active role in the 2-days workshop that took place in our focus area during February was a great experience and opportunity for our thesis (see Appendix). During this days we conducted different sessions with our board game, construct a model of the neighborhood, had the opportunity to presented our findings and suggestions, attend the public discussions and took part in many other participatory exercises. As we agreed together with the rest of the HUL team, a main objective is to implement strategies (or create the dynamics) to support and empower the Ng'ambo inhabitants themselves to launch individual or common initiatives in order to enhance the community.

Create a network of contacts

We contacted as much people as possible, individuals as well as various organizations. We created a network of contacts not only to get feedback and comments regarding our thesis, but also to exchange knowledge within various disciplines. This attempt has begun since the initiation of the idea for a master thesis, has consumed a big part of our schedule and involves people from all around the world.

Involvement in a real local project

We followed the construction phase of a building from the design phase until the early stage of construction and we also experimented with local materials and building techniques while still in Zanzibar. The goal was to understand what is like to be the architect in this context, what are the client's expectations and to ascertain which materials will be used and where they are to come from.

WORKSHOPS AND INTERACTION

The participative process:

Different tools were used to approach the population and start a fructuous dialogue. Even if most of them were planned, we cannot ignore the importance of spontaneous conversations and the interesting outcomes generated by them. Leaded by curiosity, people didn't hesitate to question us when we were on site sketching and accumulating datas.
Apart of this, our participatory methods and approach were conducted in three steps: the creation of an event/ workshop, the conduction of interviews and the creation of our "fix your own house" board game.

The participative process:

During the 8th and 9th of February 2014 we conducted a visioning event, together with the HUL team, in the streets of our focus area. Followed by a 3-days international expert's conference focusing on the implementation of HUL concept in Ng'ambo, our active role in the two-days workshop was a great experience and opportunity for our thesis.
The main goal is to implement strategies (or create the dynamics) to support and empower the Ng'ambo inhabitants themselves to launch individual or common initiatives in order to enhance the community.
Created also as a public presentation of the project to the inhabitants, the name of the event was "Ng'ambo: tu-itakayo!" (the Ng'ambo that we would want). A public debate between authorities and the inhabitants was the central event that resulted in a rich source of information regarding the problems of the area and the wishes of its inhabitants. Several participatory exercises took place, such as mental mapping or drawing visioning. Live music, food and children games were not missing as well. During these days we conducted different sessions with our board game previouly designed and tested in private circle, exhibited a model of the neighborhood, had the opportunity to present our findings and suggestions, attend the public discussions and took part in many other participatory exercises.

Why participatory approach:

We do not consider these workshops only as a mean to result in our project design. Our biggest wish since the initiation of this thesis was to succeed together with the stakeholders and the inhabitants to create an example for how a design process could be formulated in order to create a "paradigm" of participatory design process that actually works and delivers profitable outcome. A process that through trial, success or mistakes could lead in an example that designing authorities could accept its importance and include it in their strategies. Eventually, this was what we succeeded to begin within our collaboration with the HUL team during our field study (see Appendix).

II. BACKGROUND & CASE ANALYSIS

A. BACKGROUND

Tanzania: Data and history
Zanzibar: Data and history
Geographical and demographical profile
History and economical status
Zanzibar Town: Identify the city
Stone Town: a World Heritage Site
Ng'ambo: the making of the other side

44 928 923
population in Tanzania

4 364 541
population in Dar Es Salaam

1 303 569
population of Zanzibar

945 203
km2 area of Tanzania

2 650
km2 area of Zanzibar

1 393
km2 area of Dar Es Salaam

0.05
people per m2 in Tanzania [2012]

+3.02
% population growth per year [2002 → 2012]

33.4%
population under poverty line

60
age life expectancy

37%
population are Muslim

38.1%
population are Christian

94%
school enrollment

One-party dominant system
political system

Dodoma
capital city

120+
ethnic groups

896 721
population in Unguja

223 033
population in Zanzibar Town

18 000
population of Stone Town

1 660
km2 area of Unguja

15.46
km2 area of Zanzibar Town

0.96
km2 area of Stone Town (WHL)

0.84
km2 area of Buffer Zone

0.52
people per m2 / density of Zanzibar [2012]

14.42
people per m2 / density of Zanzibar Town [2012]

+0.8
% population growth per year [2002 → 2012]

236
hotels in Zanzibar Town

7%
people own a car

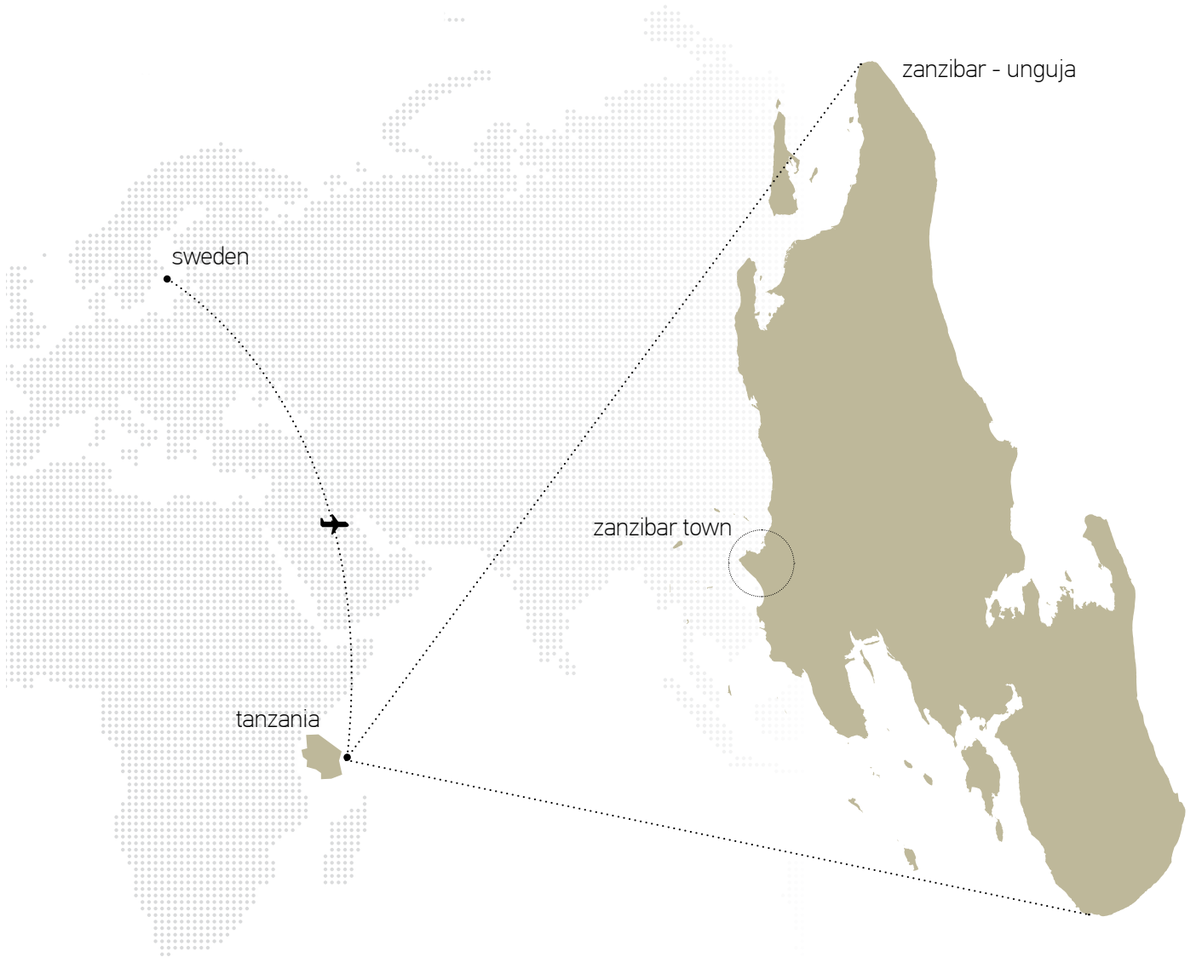
45%
population under poverty line

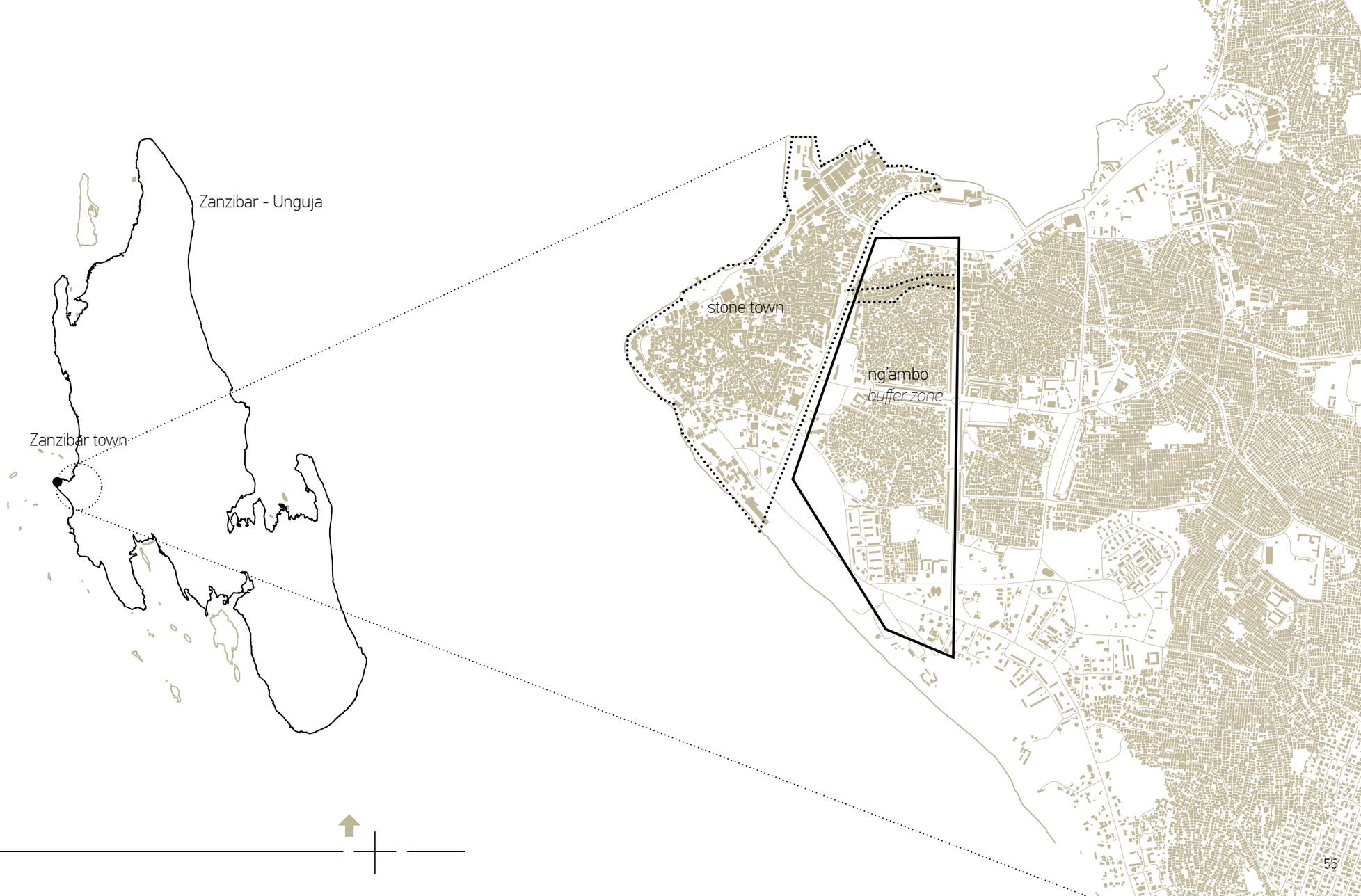
57
age life expectancy

97%
population are Muslim

2%
population are Christian

Revolutionary Council and a House of Representatives
semi-autonomous government of Zanzibar




Zanzibar - Unguja
Zanzibar town
stone town
ng'ambo
buffer zone

In order to understand how Zanzibar Town grew up and which elements or events have shaped over the centuries the character and the identity of this city, key elements on the historical background of East African cities and on the progressive construction and development of Swahili culture should be known.
The broad notion of development in the African East cost is undoubtedly linked to the expansion of sea trade [since 45AD]: merchants from Arabia, Persia and India flocked to this strategic area seeking spices, iron, ivory, amber, gold but also slaves. Strategic settlements were established where prosperous trading activities could be done and Stone Town cities with active harbors had spread along the coast.
This picture of a growing and prosperous economy allowed by coveted resources should be kept in mind to realize the complex network of interests [international but also regional] that was built around it along centuries and that continues to be today. We cannot grasp the African context in general without considering also the inheritance of the past: slave trade [and its consequences], non industrial revolution [increasing difference with Europe], the years of colonialism [impossibility of self-management, new national borders division according to trade interests, African cultural traditions smoothed under colonial schemes and models], process of decolonization, African Revolution in 1960's.

Thereby, the main characteristic of the Swahili history [-1000BC to 1960's] is based on the intermingling of several culture, a mixture between Arab, Indian and African traditions; a melting-pot gathering different way of living, building, prospering or believing. Swahili cultural roots of native inhabitants had to mix with both Arabs, Indians, Persians, Indonesians culture.

Stone Town is an outstanding example of a Swahili coastal trading town which retains its townscape and urban fabric virtually intact and contains numerous interesting buildings and artifacts which reflects the local culture. The Stone Town is inscribed on the UNESCO World Heritage List and is subject to the Stone Town conservation Master Plan 1994. However, the implementation of this plan lacks both human and financial resources. Concern has been expressed by the Stone Town Conservation and Development Authority and other observers regarding the impact of tourism both visually and to local cultural diversity. Traditional shops and businesses are being replaced by tourism orientated business such asa internet and gift shops. A myriad of garish signs have appeared. Traffic problems are growing, especially around Shangani, as tourist traffic increases, both the cultural and social fabric of the town are considered by some to be under threat. Undoubtedly Stone Town is Zanzibar's chief attraction. It is considered to be 'critical townscape' in that it is irreplaceable. In order to guide future development of tourism activities and Stone Town to maintain its unique values it is considered essential that a carrying capacity study is undertaken based on the limits of acceptable change. The study will need to include such wide ranging issues as environmental impacts, maintenance and upgrading of infrastructure to meet modern demands, social and cultural impacts of tourism and mitigation measures. Stone Town is a cultural Heritage Site inscribed in the Unesco World Heritage List since 2000. The town was a cosmopolitan metropolis, an hub of a vast commercial empire and condenses many of the outstanding features of the Swahili civilisation. The mix of imprints of different influences until today has gained the place its exclusive reputation.

Criterion ii: «The Stone Town of Zanzibar is an outstanding material manifestation of cultural fusion and harmonization.» This fusion is particularly visible up to the roof when it's possible to observe the skyline of the city. Mosques, churches, indian temples stand out from the criss-cross of corrugated sheets' roofs and show the ability of diverse cultural communities to live together.

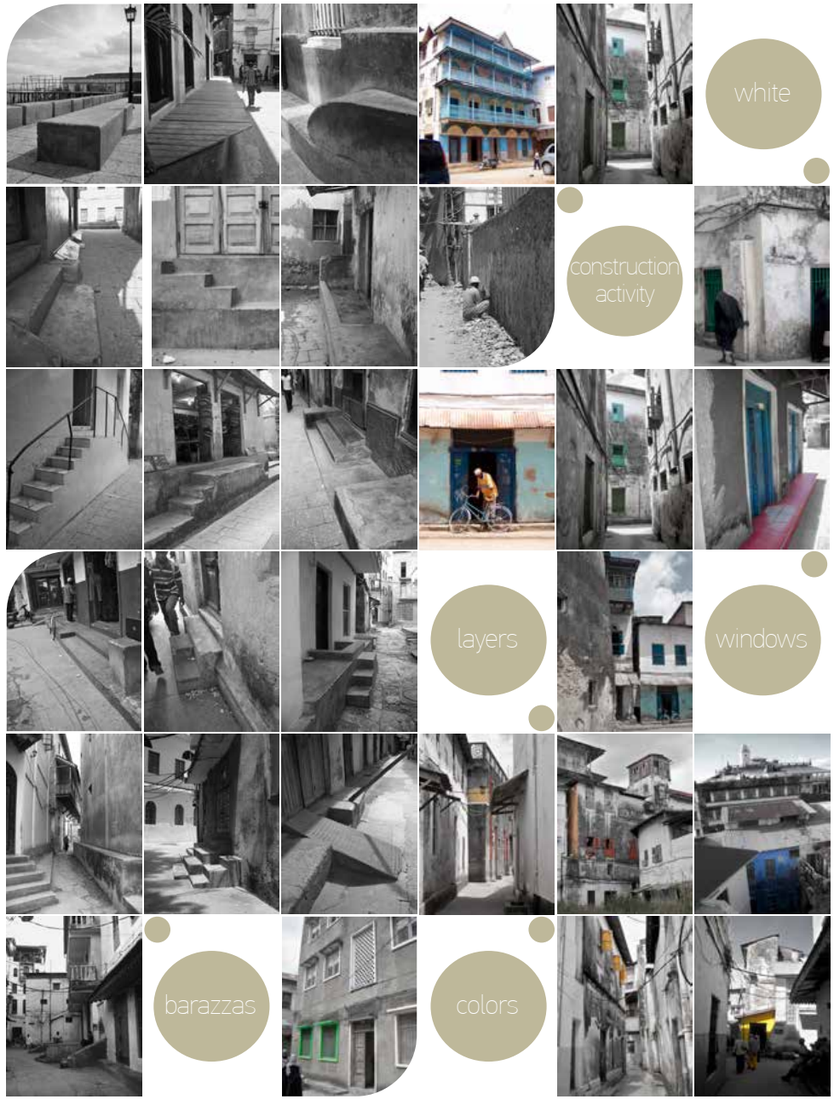
Criterion iii: «For many centuries there was intense seaborne trading activity between Asia and Africa, and this is illustrated in an exceptional manner by the architecture and urban structure of the Stone Town.»

Criterion vi: «Zanzibar has great symbolic importance in the suppression of slavery, since it was one of the main slave-trading ports in East Africa and also the base from which its opponents such as David Livingstone conducted their campaign.»

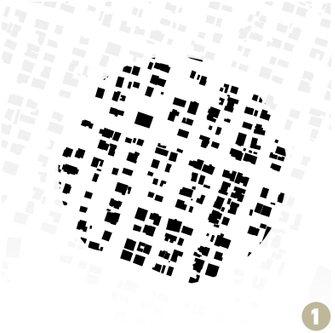
The different influences described previously (cf. History and economical status) can be read through the various architecture of its buildings. Indeed, a new architectural grammar is developed creating a united whole that could be seen as one of the characteristic of this city as well as its beauty. The traditional one-storey Swahili buildings made by wattle and daub as well as the traditional morphology of the city [networks of narrow streets punctuated with open places] rub or sometimes let be shaped by first Persian, Arabic, Indian influences and later European influences. The different cultural contributions appear both in the height and general shape of the houses [Persian stonebuilt houses, Arabic multi-storey buildings, Indian shop-front row houses], the use of buildings material and different techniques [lime, cement, woodcarving, coral and mortar, stucco and cast iron], the structure and status of inner spaces [religious influence through the distribution of rooms] and the relation ship with the street through the balance between public and private space [the Islamic inward-looking architecture with open courtyard, the

Indian residential-commercial use terraced houses, variety of openness, ornamentation, drawings of the main facade].

Through the study of Zanzibar Stone Town architecture, we are able to read the past of African East cost and to make the link to this historic inheritance in order to understand the present [and the importance to preserve this cultural heritage]. Even if the canvas of the city, as it is possible to see it today, is also the result of an economic transformation of the nineteenth century, to understand the genius loci, the spirit of the place [Norberg-Schulz] we have to observe how the city dealt with the natural landscape and its features [ocean, monsoon, climate, seasons...] to create its own morphology. The map of the city shows the layers of development along time, starting from the sea into the mainland and illustrate a strong historical link with the ocean. The architecture of the city and the situation of buildings reflect the cultural confluence through form, functions, ornamentation and colors. The relevance and the significance of this cultural heritage can be see in each scale, through its unity, its wholeness as far as its details [buildings, architectural details...].


white
construction activity
layers
windows
barazzas
colors

light
connection
ventilation
relation with the sky
ornamen-tation



1

mid 1950s British colonialism.

The administration planned to demolish the houses of Ng'ambo and then build them again, in smaller numbers, on orderly streets (Chief Secretary Eric Dutton).

"re-make Ng'ambo as an English garden suburb"
Mayer.

2

3

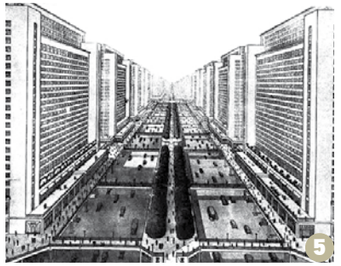
pic 1 South-East Bomani "Holmwood", Zanzibar.
pic 2 *Hampstead, London. Source: Herbert A. Welch*
pic 3 *Abraham Levitt's "Levittown", New York. Source: Joe Scherschel*

4

after The Revolution 1964, post-colonial.

The populist autocrat Abeid Amani Karume, who ruled Zanzibar from 1964 to 1972, implemented grand urban planning and building policies that expanded upon the colonial state's agenda: With assistance from the German Democratic Republic, they planned to rebuild Ng' ambo as a modern city, with a downtown civic centre and main street, surrounded by thousands of technologically advanced flats within hundreds of elaborate structures.

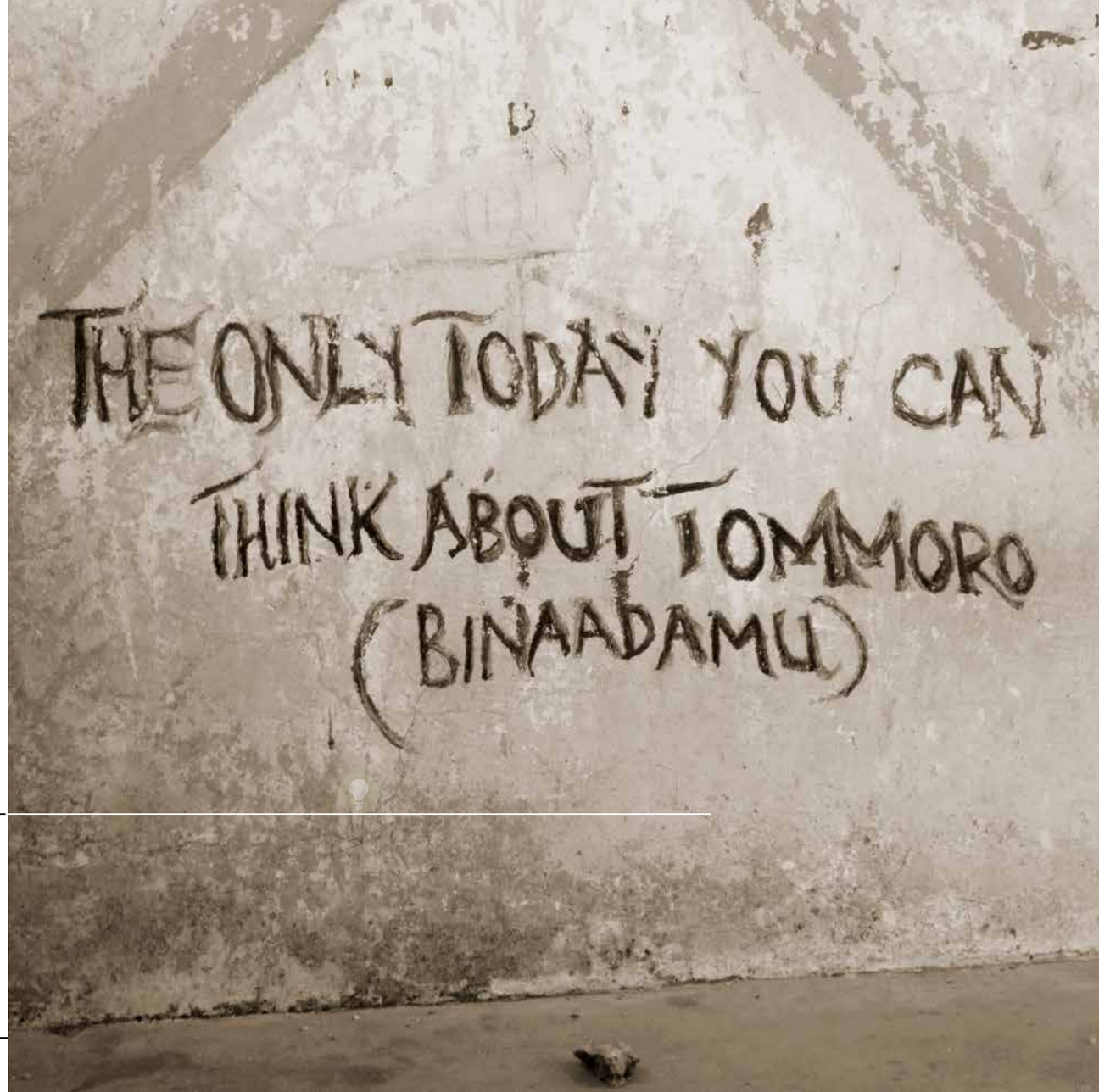
""The New Zanzibar" Mayer.



5

6

pic 4 *Ng'ambo Michenzani, Buffer Zone, Zanzibar.*
pic 5 *"Ville Contemporaine", Le Corbusier, 1922.*
pic 6 *Karume Street Michenzani , Zanzibar.*



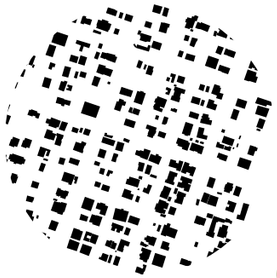
II. BACKGROUND & CASE ANALYSIS

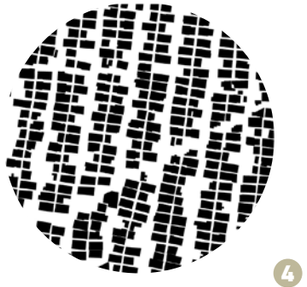
B. THE CASE

Urban forms
The case of Ng'ambo: the physical features of Ng'ambo
City scale
Street and building scales

From a first quick reading of the map of Zanzibar Town we can clearly distinguish how many urban "patterns" / forms this city carries.
This observation easily leads to curiosity about the story behind the generation of Zanzibar Town.
In an attempt to analyze the character of this city we decided to try to find out what this map can tell us and what we can deduct from it, just by looking at the "surface", before including in the process the historical facts for the creation of the city.
For this "experiment" we extracted 8 samples from the map, we isolated them and made comparisons with other cities of the world .

By separating the selected samples of the urban tissue of Zanzibar Town (pic:1-8), we can distinguish some groups that exhibit similar characteristics.
The most obvious deduction that we can make is that there is a clear difference, in terms of urban form, between the oldest parts of the city: Stone Town and its immediate surroundings (pic:1-2), and the rest of the city.
The historic parts of the city are created mostly by the inhabitants themselves, in a spontaneous way in the beginning and over dynamic generative processes, throughout hundreds of years, reached their current forms. In this cases you can read the city, you can understand where is the center, which are the main roads and the most important nods or even buildings.





pic 1 Stone Town, Zanzibar.
pic 2 Ng'ambo Mchngani, Buffer Zone, Zanzibar.
pic a Historical center of Paris, France.

pic 3 South-East Bomani "Holmwood", Zanzibar.
pic 4 South Bomani, Zanzibar.
pic b Eden Terrace, suburb of Auckland, USA.

pic 5 Mombasa, Zanzibar.
pic 6 Mwanakwerekwe, Zanzibar.
pic c Neda, East Attiki, Greece.

pic 7 Ng'ambo Michenzani, Buffer Zone, Zanzibar.
pic 8 North-West Bomani, Zanzibar.
pic d Hammarkullen, Gothenburg, Sweden

On the other hand, we have the fabrication of the rest of the built environment of the city, surrounding the old city center (pic:3-4, 7-8). An outcome from a static generation of urban master plans from experts, which occurred either in vacant sites or developed later on areas that were already evolving in a unplanned way. This cases are clearly visible on the urban map of Zanzibar, as the urban pattern acquire a very regular way of developing.
Then we have the samples of the city edges (pic:5-6) which present a typical scattered generation process, again mostly by the owners of each plot. These are also the cases of the current edges of Zanzibar Town as we can read them from its urban map.

Zanzibar Town comprises two main parts : Stone Town and Ng'ambo. Enlisted as a world heritage site by UNESCO, Stone Town is already managed by specific rules regulating the new development and the preservation of the historical core.
The notion of enlisted site embraces the idea of a protected core and a peripheral zone to preserve it. Eighty-five hectares of Ng'ambo became a Buffer zone, a concept providing an additional layer of protection to a World Heritage property and underlining the complex relation and mutual influence between an enlisted area and its surroundings.
But despite its status of Buffer zone, Ng'ambo doesn't possess any specific management plan.
According the World Heritage paper number 25 entitled "World Heritage and Buffer zone", a "*Buffer zone is intended to protect World Heritage sites from negative influences. In other words, it represents a zone, that in itself is not of outstanding universal value, but that may influence a World Heritage site. The importance of the environment for the object must be properly recognized to be able to define a suitable perimeter as well as required protective measures for the buffer zone.*" Yet, .the historical Ng'ambo cannot be reduced to the role of barrier between the core and the new city. The "original" Ng'ambo has always been, along the years, the witness and the host of natives and outsiders' locomotion; an area where the architecture, the space and the social, cultural and economic structures were shaped by the natives and deeply reflect the Swahili culture. It has its own identity and values that need today protection and further attention.

BLUE WAVES LOUNGE

III. RESEARCH

A. BUILDING CULTURE

References: architects and projects
Study cases from Europe
Islamic architecture

[www.kerearchitecture.com]

KERE ARCHITECTURE, Francis Kéré

*"**People** are the basis of every piece of work"*

*"'Kéré Architecture" is first and foremost a **social instrument**: its cultural, economic and ecological building solutions are always underpinned by a social process."*

*"The office philosophy is building with the **smallest energy footprint** and reaching the upmost **benefit for its user**."*

*"Kéré Architecture is seeking to create economic and ecological building solutions for **local situations in a global context**."*

*"Kéré sets the main focus of his work on the usage and development of **local materials and techniques**, the adaptation of **new technology in a simple way** and the potential of the local community."*

*"Kéré continues his work, promoting sustainable and **community driven architecture**, and the concept of development through architecture around the world."*

[www.fuergando.de]

Schulbausteine für Gando

*"Kéré set up the association "Schulbausteine für Gando" with the objective of **combining the knowledge** he had gained in Europe, with traditional building methods from Burkina Faso."*

*"... **everybody wanted to help** - women prepared the floor while the men pressed earth for the brick walls and collected stones for the foundations. They received **on-site training in construction techniques** which they could use to build their own houses and to get jobs."*

*"**Climate is a decisive factor** in the methods and materials used. Clay walls and the adobe roof keep the houses cool and regulate the room temperature. This technique works so successfully that the houses have acquired the name "wonderful fridges", a great compliment for a house in Burkina Faso."*

[csstudio.co.za]

CS Studio Architects, Carin Smuts

*"**Culture** is the product of a people's history. But it also reflects that history, and embodies a whole set of values by which people view themselves and their place in time and space" WA THIONG'O NGUGI*

*"... **cultural diversity** which is important to understand and respect in contemporary times where global migration is the norm. CS Studio believes that respecting and incorporating cultural diversity **is the key** to produce rich urban environments."*

*"**Interactive processes** are a powerful tool in any design phase as it allows everyone to have a say and often leads to much better spatial solutions."*

*"Spatial planning needs to be done in a way which **allows the inhabitants** occupying the space to enjoy it and to enhance the quality of life."*

[www.orangefarm-ev.de]

Bauen für Orangefarm e.V.

*"...we **involve the local population** on our construction sites, provide inspiration and education to help themselves and thus support the development of the region."*

*"...**flexible** to respond to come to terms with the few **Available** and often look for new solutions through **improvisation**."*

*"But is also crucial for our local workers, mostly young men here to learn without training techniques and working methods and to **acquire new skills**."*

*"We need to **communicate** with village heads and neighbors and learn their views and problems to understand."*

*"**Built in partnership** with the local people, which is given by the excitation instruction and training for subsequent self-help."*

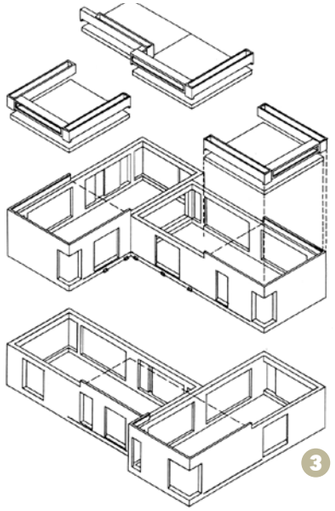
Note: all quotes and images are from the architects' websites.

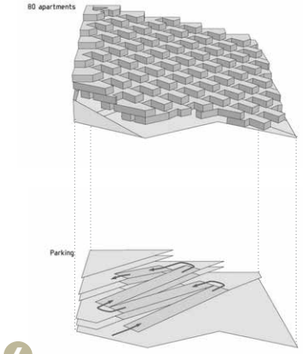
quality high-density living space

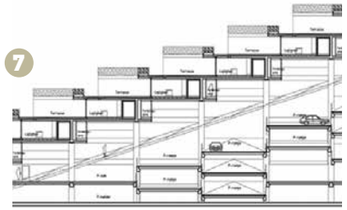
158 residential units of 15 differetn types of housing options. Safdie visualized a new type of urban dwelling that would house a lot of people and yet still provide them with affordable housing, quaility of living, privacy and offer social community life including shops and schools in his design.

"This ingenious method provided each apartment with a roof garden, a constant flow of fresh air and a maximum of natural light: qualities which were unprecedented for a twelve story apartment complex. Habitat 67 thus pioneered the integration of two housing typologies—the suburban garden home and the economical high-rise apartment building." Archdaily

pic.1, 4 *Photos of the building. Source: Archdaily.*
pic.2 *Section. Source: Archdaily*
pic.3 *Modular unit assembling diagram. Source: Archdaily*







80 aparmets and 480 parking spots create an artificial mountain in the middle of the city.

"The program however is 2/3 parking and 1/3 living. Rather than doing two separate buildings next to each other- a parking and a housing block - we decided to merge the two functions into a symbiotic relationship. The parking wants to be connected to the street. The housing wants sunlight, fresh air and view."
"...is located in Orestad city and offer the best of two worlds: closeness to the hectic city life in the centre of Copenhagen, and the tranquillity characteristic of suburban life." Archdaily

"MTN appears as a suburban neighborhood of garden homes flowing over a 10 story building. Suburban living with urban density." BIG

pic.5, 8 *Photos of the building. Source: Archdaily.*
pic.6 *Conceptual diagramm. Source: BIG's website.*
pic.7 *Section. Source: BIG's website.*

suburban living with urban density

KANCHANJUNGA APARTMENTS
Charles Correa, Mumbai 1970-1983

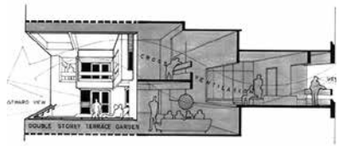
the escalating urbanization

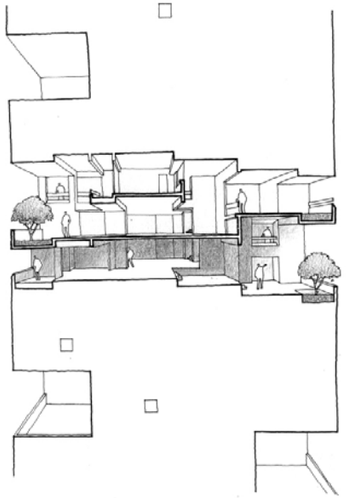
A 32-story reinforced concrete structured residential building with 32 luxury apartments in a city equivalent of New York City in terms of population and diversity.

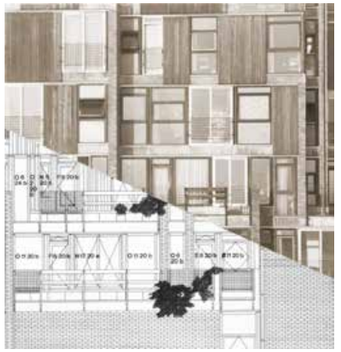
"The Kanchanjunga Apartments are a direct response to the present culture, the escalating urbanization, and the climatic conditions for the region. They pay homage to the vernacular architecture that once stood on the site before the development in a number of ways." Archdaily

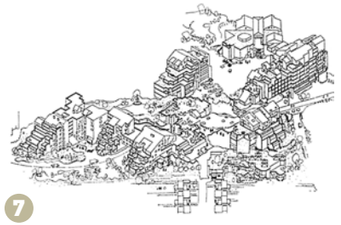
"In Mumbai, a building has to be oriented east-west to catch prevailing sea breezes and to open up the best views of the city. Unfortunately, these are also the directions of the hot sun and the heavy monsoon rains.The old bungalows solved these problems by wrapping a protective layer of verandas around the main living areas, thus providing the occupants with two lines of defense against the elements. [...] These subtle shifts enable Correa to effectively shield these high rise units from the effects of both the sun and monsoon rains. This was largely achieved by providing the tower with relatively deep, garden verandas, suspended in the air." Archdaily

pic.1, 4 *Photos of the building. Source: Peter Serenyi, Archdaily.*
pic.2 *Cross ventilation strategy. Source: RIBA*
pic.3 *Perspective section of a flat. Source: Archdaily.*









A medical student dormitory, result of design participation process with movable partitions so that spaces can be rearranged to match residents' taste and allow for large communal living as well as traditional dorm rooms.

"The heterogeneous image of the MéMé, [...] according to its architect Lucien Kroll, is the fruit of an assemblage by empathy of its diverse parts. An open process becomes the motivation for its form and complexity. This can't be reduced simply to the production of an architectural object or even to an aesthetic, but is if anything the prototype of a radical overturning of architecture. The MéMé would thus be a manifesto- building: recognised as an "icon of democratic architecture"... " domus

"Being one of the pioneers of Design Participation, Kroll's team constructed a large and robust (1:20) model of the project and invited future inhabitants to participate in a design workshop..." Yanki Lee

pic.5 *Photo from the workshop. Source: Kroll's website.*
pic.6, 7 *The facade and an axonometric drawing of the master plan. Source: Kroll's website.*
pic.8 *Photo from the building. Source: Kroll's website.*

la MéMé
Kroll, Brussels 1970

"anarchitecture"

INCREMENTAL HOUSING STRATEGY

Filipe Balestra & Sara Göransson ,

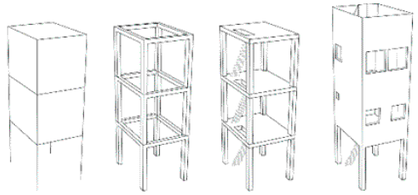
Pune 2008

gradual organic improvement

A strategy to develop informal slums into permanent urban districts through a process of gradual improvement to existing dwellings instead of demolition and rebuilding.

"The strategy strengthens the informal and aims to accelerate the legalization of the homes of the urban poor. The communities are asked to engage with the construction process to customize each house, i.e. each family will paint the house the color they want. After all, who knows better than the people themselves how do they want to live?". de zeen magazine

pic.1 *Photo from the project's participatory approach. Source: de zeen magazine.*
pic.2, 3 *Sketches of the concept. Source: de zeen magazine.*
pic.4 *3D representation of the project. Source: de zeen magazine.*



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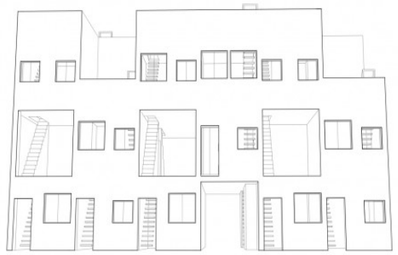

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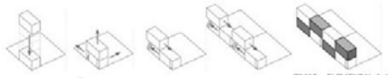


7

"ELEMENTAL is based in three principles:
A. To think, design and build better neighborhoods, housing and the necessary urban infrastructure to promote social development and overcome the circle of poverty and inequity of our cities;
B. In order to trigger a relevant qualitative leap-forward, our projects must be built under the same market and policy conditions than any other, working to achieve "more with the same".
C. By quality we understand projects whose design guarantees incremental value and returns on investment over time, in order to stop considering it a mere "social expense". "de zeen magazine

pic.5,8,9 *Photos from the first phase of delivery of the building and its evolution. Source: Archdaily*
pic.6 *Elevation drawing. Source: http://tecnohomes.blogspot.se*
pic 7 *Concept sketch. Source: Archdaily*

Quinta Monroy

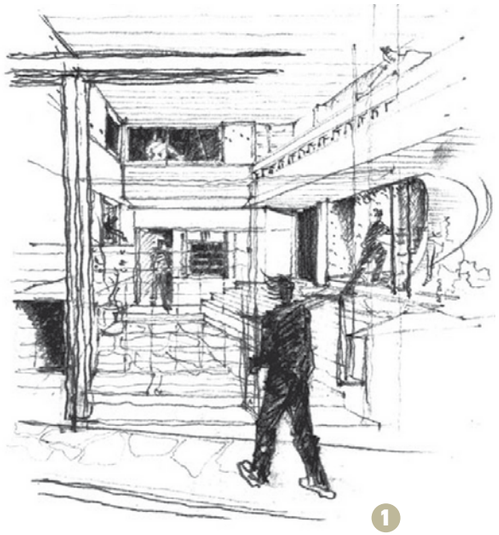
Alejandro Aravena, Chile 2003-2004

elemental

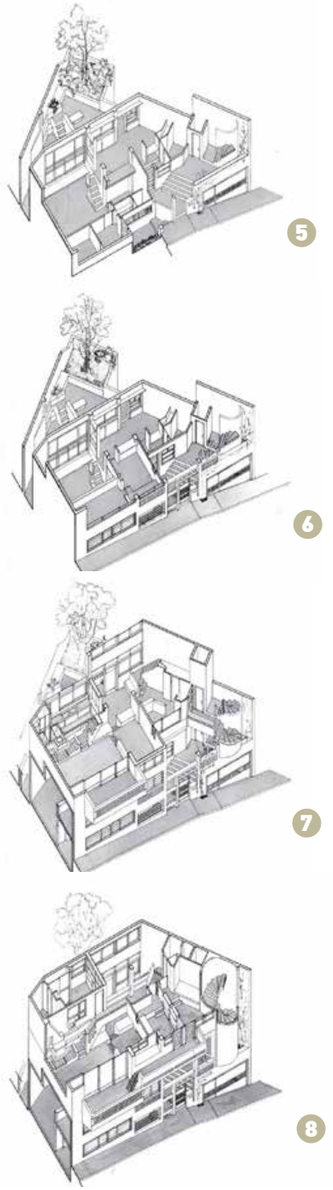
8

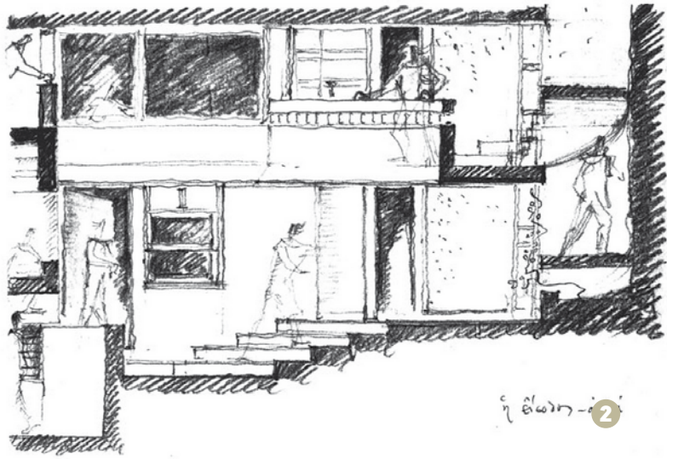
Apartment building in Benaki street, Athens, Greece.
Architects: Souzana Antonakaki, Dimitris Antonakakis
1972 – 1974

This apartment building was build to accommodate four families.
One of them was the couple of architects that designed it. The rest of the families were identified as the landlords, the contractors and a family of simple residents. The architects try to design this building, not in the standard way these kind of buildings were raised in Athens at that time, but by researching a new social structure (or revive an old one), where the users participate in the architectural procedure. They explored a cooperative design and construction procedure involving all the families that were about to live in this place.
This new relationship between contractor and the building, creates several interesting aspects in the form and function of the building. [pic.1]
The abolition of the "typical floor plan" brings in the personalization of each flat in the needs of its users. Main principles for the design are the constant dialogue between public/private, fullness/emptiness and pose/movement. The passage, the intermediate space and the threshold act as leading roles creating a residential type similar to the traditional in a village.
[pic. 2, 3, 4, 5, 6, 7, 8]
What is more, the staircase is not anymore the typical identical to all floors structure. On the contrary, it is reformed by multiple changes and creates different approaches in each apartment. With this way they introduce a vertical route to take, similar to the one you could meet in the alleyways of a traditional settleme nt. Moreover, they introduce in their design a common space that functions as a traditional courtyard would serve a "cluster "of houses. [pic. 2, 3, 5, 6, 7, 8]
Following the similar patterns in design, the interior of each flats varies and it is structured in more than one levels, in order to create a more interesting atmosphere for its users.



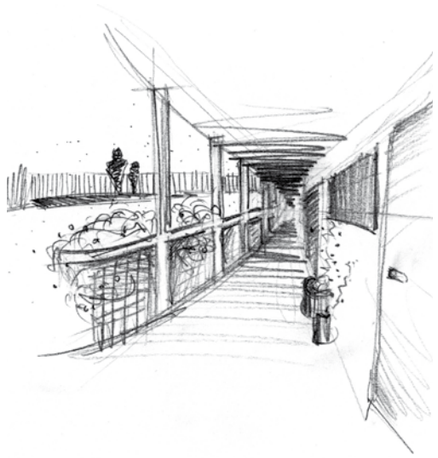
pic.1,2 *Concept sketches, the entrance - common courtyard.*
pic.3 *Photos from the exterior and interior of the building.*
pic.4 *A typical traditional alley in the town of Sifnos island.*
pic.5,6,7,8 *Axonometric drawings of the building.*





Apartment block in Asirmatos, Athens, Greece.
architect: Elli Vasilikioti
Social Housing Organization, 1967

This block was builded in order to accommodate people with low income.
The character of its context: Asirmatos was initially a neighborhood created by refugees in a spontaneous and informal way. Actions such as economy and recycling of materials are visible all around this neighborhood. Materials like clay, wood, stone and corrugated metal sheets are the most used in the construction of houses. Courtyards, balconies, improvised fences, tin canned pots with basil and colorful flowers, washing lines in the street, create a neighborhood with a strong aesthetic character. Private and public space boundaries are not so clear, some times they don't even exist. The street becomes courtyard and visa versa. [pic.4]
In this context the architect of "Asirmatos block" is invited to design something that was never there before. She tries to embody all the qualities that meets in this neighborhood in her design, dealing with the issue of low income housing demand, at the same time. [pic.3]
The architect chooses to transfer the "urban character" of Asirmatos neighborhood in a vertical way. Se designs 55 apartments in a raw, divided in 4 floors. Each apartment has its own entrance through a semi-open corridor which functions as a common balcony at the same time. [pic.1, 2, 5, 6, 7, 8]
The linear arrangement of the flats refers to the linear character of a typical street in Asirmatos. Moreover, in the second floor she creates an open common space (with direct connection with the street which is higher from this side), that will function the same way a typical public space would invite social activities. On the ground floor she choses to give the space for commercial use and strengthen the relationship between the block and the rest of the neighborhood, once more. Finally, she suggests with her design a common open and protected from the sun space, for the residents of her building to be able to enjoy their property the way they could do within the neighborhood's meeting spots. [pic.5]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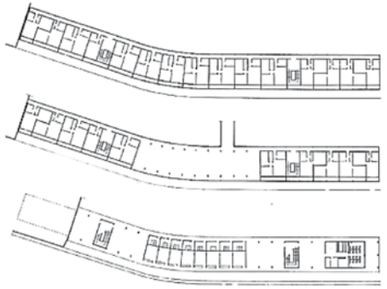
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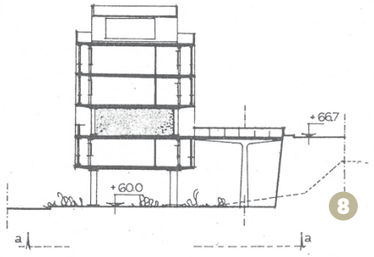

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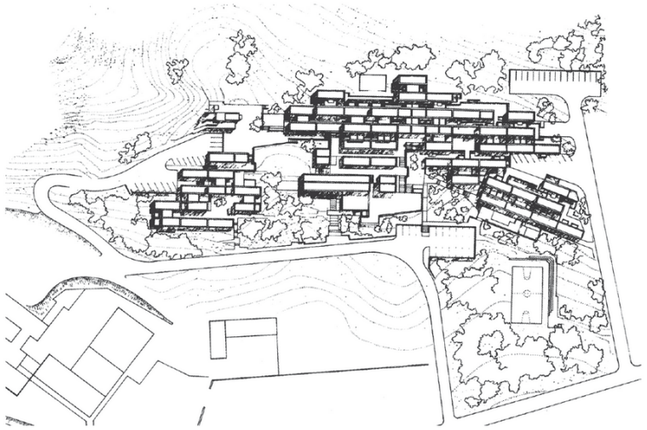
pic.1 *Semi-open corridor.*
pic.2 *Typical plan, common space froor and ground floor plan.*
pic.3 *Photos of the exterior of the building.*
pic.4 *A typical scene in Asirmatos in 1960's.*
pic.5,6,7 *The terrace common space, the connection with the street of the 2nd floor common space and the facade.*
pic.8 *Transversal section of the building.*

Housing settlement for mine personnel, Distomon, Greece.
architect: Souzana Antonakaki, Dimitris Antonakakis
1969

The housing settlement was designed to accommodate the personnel and their families of a mine company near Distomo village in Greece.
The architects dare to propose to their client to experiment and introduce for his personnel a settlement with respect to human scale, instead of constructing three high-rise apartment blocks which is the initial idea. Apart from the fact that they have to deal with the immediate and profound need of housing for the workers, they also want to introduce a socio-cultural dimension in their project, since the potential users share different backgrounds. [pic.1, 2]
The architects want to keep a relative homogeneity on the external image of the settlement because they believe it is essential for the requested urbanity, but at the same time they introduce a variety on the inside, in order to address the different needs of each resident. In this way, they succeed to generate variation within the units and integrity of the whole. [pic. 2, 3,]
The settlement is organized in open, semi-open and closed zones in a slope. The architects follow a similar to the Benaki street apartment building approach in their design. Main principles are the constant dialogue between public, semi-public and private space. A sensitive approach is suggested for the circulation with alleyways and passages, intermediate spaces that create the connections between the buildings. They propose interesting sceneries for the passenger to meet along their way as happens in a traditional settlement. [pic. 3, 4, 5, 6, 7, 8]
In addition, they choose to follow an inclusive procedure and they design houses and common spaces for people regardless their occupation or social status, therefore, they avoid creating isolated clusters or making exceptions and privileged buildings within this settlement.
Unfortunately, the construction laid in the hands of corrupted contractors who didn't respect the architects choices and sensitive approach. Moreover, the families moved in earlier than they should be. The implementation of this project ended far away from the initial ideas which is a strong indication of the importance of the communication and cooperation between architects, contractors and users in order to achieve a successful result.



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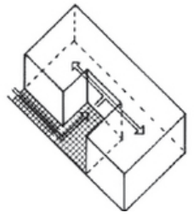
pic.1 *Master plan.*
pic.2 *Concept section.*
pic.3,4 *Photos of the settlement in construction phase and the model.*
pic.5,6,7,8 *Axonometric drawings of the concept.*



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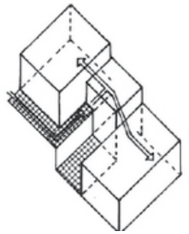

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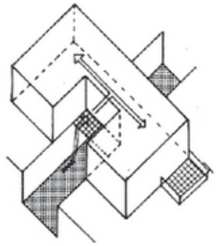

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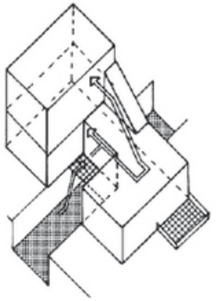

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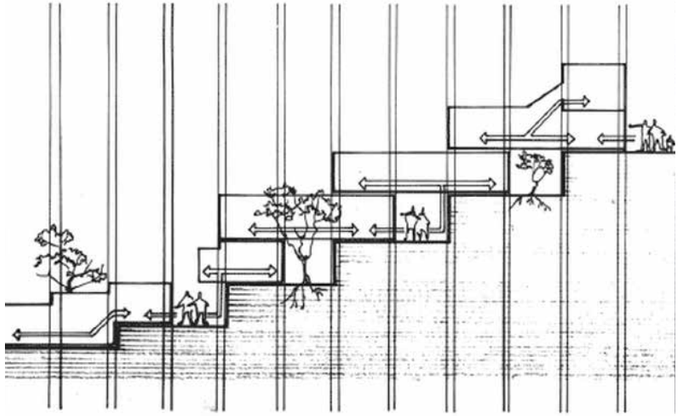


2

design principles of the traditional Islamic city

natural laws
weather conditions, topography. Adoptions of concepts such as: terrace, courtyard, narrow covered streets and gardens.

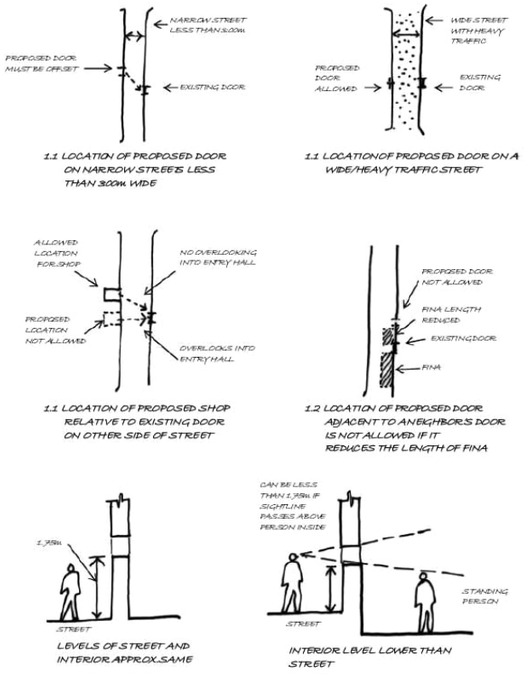
relegious and cultural beliefs
mosque in the central position in spatial and institutional hierarchies. Separation of public and private domains, separation of male and female users, narrow streets, exchange and public presence separated from residential use e.t.c.

shari'ah law
which is the moral and religious code of Islam. Shari'ah law eals with many topics addressed by secular law, including crime, politics, and economics, as well as designing principles for architecture.

social principle
factros such as extended family structures, , social groupings sharing the same blood, ethnic organization and strong community interaction are clearly translated into space.

From «Introduction to the Islamic City» Dr. Rabah Saoud

Old city of Kuwait



Shari'ah law design principles. Source: Besim S. Hakim

Old city of Dubai

morphological components of the traditional Islamic city

the main Mosque
the heart of the town

suqs (market)
outside the main Mosque, center of the city.

residential quarters
dense and each quarter has its own courtyard, school, shops and other first necessity objects. Usually formulated in clusters of housholds based on closenes which is manifasted in personal ties.

street network
narrow winding streets with public, private, semi-private parts.

wall
Usually sarrounded the town.

exterior
cemeteries, weekly market, private gardens

From «Introduction to the Islamic City» Dr. Rabah Saoud

IV. FIELD STUDY

A. OBSERVATION

District analysis
Site analysis
The spirit of Ng'ambo through our eyes

Kisiwandui, Kisimamajongoo and Michenzani triangle. Justification for the selection of our study district:

After walking in the streets of Ng'ambo our attention was drawn by the Michenzani buildings and its relation with the surrounding urban tissue. Very quickly we decided to focus on this area because the proximity with Michenzani blocks raised a lot of inspiring challenges. How to create a dialogue between the existing buildings, architectural expression and attempt of a modern vision and the new project. An opportunity to work with the in-between space of one Michenzani block and the front row of low story houses, enhancing the social interactions, shaped a challenge that we wished to address.

Another challenge that we also found interesting, while walking in one of the small street of this area, was the way that new constructions have been developed ignoring what happens outside their boundaries, creating conflicts and frictions when it comes to the development in multi-story building.

Therefore we draw the lines of our study district to the urban triangle that includes parts of Kisiwandui, Kisimamajongoo and Michenzani districts.

Built space

LEGEND

building

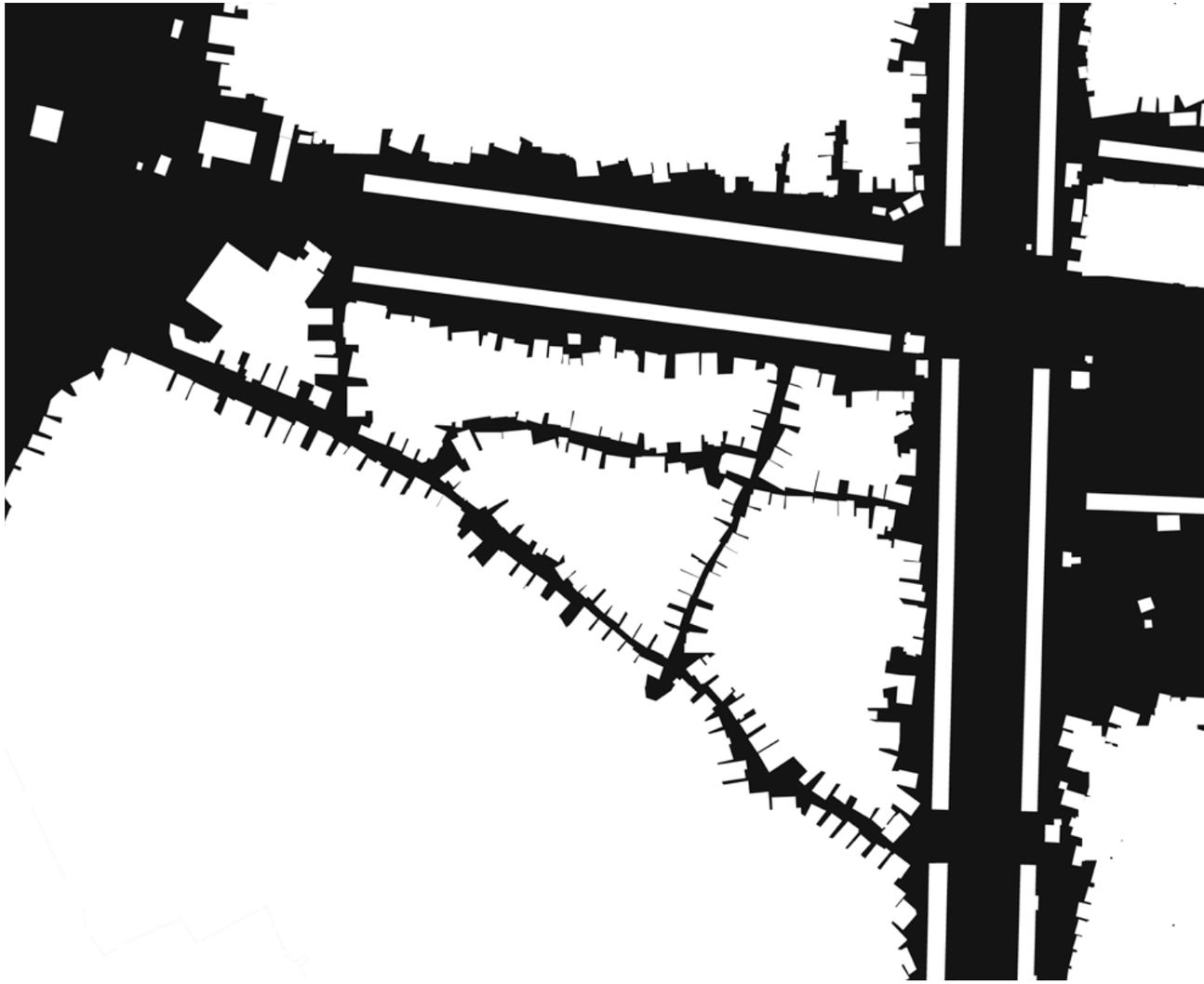
Circulation / main streets and secondary alleys

The triangle is surrounding by a network of large streets accessible to vehicles. As a logic consequence, the economical activities and the most visible architectural metamorphosis are established in the borders of these main streets. Property and economic pressure are particularly noticeable and leaded to a fast development trend over the previous years. This first layer of large streets crisscrossing the area creates also a subdivision of the district and reveals five urban quarters served by a secondary network of narrow streets and alleys. Sometimes not even allowing the crossing between two people, this second layer reminds in many points the street system of Stone Town defined also by a similar street's hierarchy.

The public aspect of the first layer of streets is undeniable, emphasized by the characteristic openness and large scale feelings and also the presence of public service buildings such as banks, supermarkets, mosques and multi-storey residential building. The second layer of streets is much more delicate to read and makes the distinction between public or private status difficult to do. As one moves away from major thoroughfares to enter into the core of the district, the usual public character that should define a street seems to fade away and it's common to wonder, as a non-resident, about the public accessibility of these paths and our legitimacy to use them. A simple wandering around these alleys characterized by their narrowness and a small scale feeling seems to follow other rules as the boundaries between public and private spaces become more and more blurred. The architectural features of these alleys, narrowness and small scale, contribute also to give to them their semi-public identity.

LEGEND

streets



Number of storeys
A vast majority of the houses remains as the traditional Swahili single-storey house. This is particularly visible in the core of the district. The highest buildings are mainly located in the boundaries of the main streets of the area and especially, taking into account the next map [SPATIAL USE], highest buildings are in the areas where we have most of the commercial activities.

LEGEND

- 6-8 storeys
- 5 storeys
- 4 storeys
- 3 storeys
- 2 storeys
- 1 storey

Physical condition of buildings
Most of the buildings are in need of reparation while at the same time we notice high construction or renovation activity. However, the most important observation from the combination of this map and the one with the [NUMBER OF STOREYS] is that almost all the multi-storey constructions are in good condition or still under construction, which implies the recency of the development in multi-storey buildings.

LEGEND

- good
- medium
- low
- under construction / renovation
- destroyed

Spatial use

Although, there are some hubs of commercial activity, we can notice that all around the study area, commercial activity is highly integrated within the residential areas. This phenomenon is also, in a way, describing the cultural character of Ng'ambo. Combining this map with the [NUMBER OF STORIES] and the [PHYSICAL CONDITION OF BUILDINGS] we can notice that buildings with commercial or service activities that are located in the boundaries of the urban quarters are in better condition and higher in storeys, which indicates also the economical status resulting from a possibly advantageous location.

LEGEND

- institution
- commercial
- residential

Public spaces

To go deeper in the analysis of our study area, we noted down all the open spaces appearing in the map showing the [BUILT SPACE]. Then, after visiting all these open spaces we identified which of them are actually public spaces and detected what makes them social places in this context. While mapping the most lively of them, we observed their character and we tried to analyze them. In this map, there is a distinction of character between "public" space and "semi-public" space. We concluded in these two categories as a first step of analysis, taking into account the activities (domestic or commercial / service involved), their physical structure (features of public service such as a public water tab) and the human flow (people remaining in this place were identified as the immediate residents only or not).

LEGEND

- building
- public space
- semi-public space

Trees / Public water points

In the second step of reading the area, we noticed that there are some physical features that enhance the sociability of a public space or even lead to the creation of such spaces. To begin with, we mapped all the trees. Although there are not a lot, each one of them is being used for its shadow and each one of them plays a major role to the generation of social or even commercial activities. Under this tropical climate, shadow, provided by both natural or architectural shelters, seems to be one of the first criteria for the creation of a public space.

Social activities are also noticeable and promoted around public water points. Even if a majority of houses benefits from water tanks, a certain amount of households depends also on these free access to water. The creation of water tabs doesn't only come from public authorities but can also be generated under private initiatives, revealing how developed the sense of community is in the Swahili culture. There are only a few moments during the day that you will not find people using them or sitting around.

LEGEND

- building
- tree
- public water point

Main facades / Sitting points
Sitting points are one of the main feature responsible for the formulation of active public spaces. Therefore, mapping all the barazas of the area could not be missing from our analysis. In this map, we have also indicated the orientation of each building, meaning the facade with the main entrance of each house. Combining these two elements we can notice that almost always the sitting point (baraza) is in direct and constant communication with the inside of the residence that it belongs.

LEGEND

- building
- baraza / sitting point
- main facade / building entrance

Social nodes
Combining all these elements that benefit the creation of a public space; that are spatial use, trees, sitting points, building entrances and public water points, and placing also the most busy spots of the area as they were formerly identified, we can see that the most powerful social nodes are the ones offering a combination and a superposition of all these elements.

LEGEND

- institution
- commercial
- residential
- tree
- baraza / sitting point
- main facade / building entrance
- public water point
- public space
- semi-public space

Number of storeys / sitting points

This map is displayed to demonstrate the relation between the new multi-storey buildings and their connection with their immediate outside space. We can clearly see that progressively the notion of "baraza", which is a typical swahili characteristic, is missing when buildings are starting to have more than one storey.

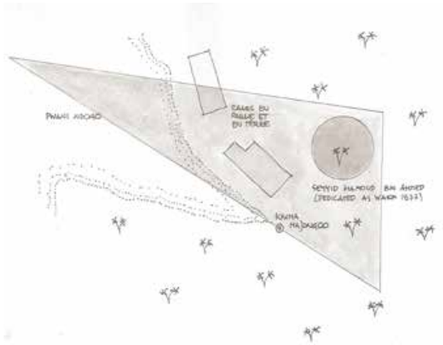
LEGEND

- No. of storeys
- baraza / sitting point

Historic evolution
Implied diagrams from Antoni Folkers "Genesis of KiKiMi Triangle": **Ki**siwandui, **Ki**simamajongoo, **Mi**chenzani districts. In circle the focus area is indicated.

LEGEND

pic1: circa 1870
pic2: circa 1900
pic3: now



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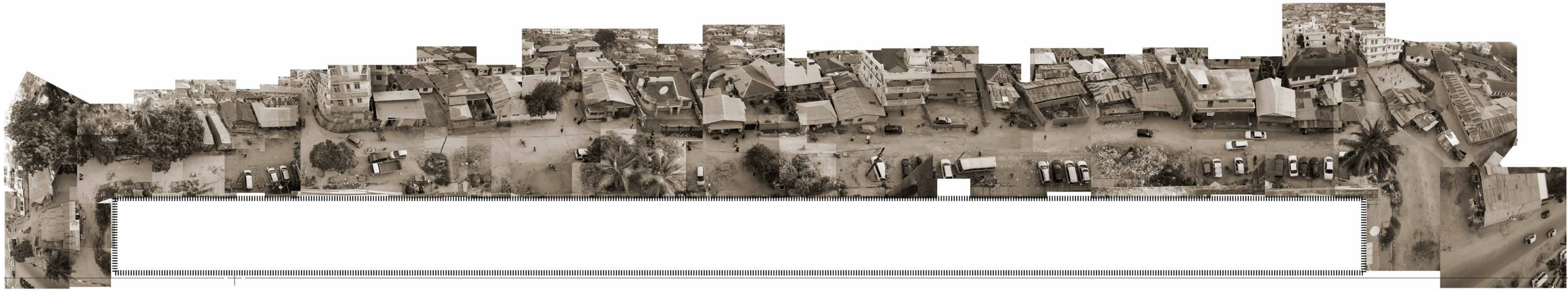
2

3

Kisimamajongoo and Michenzani block 7 street. Justification for the selection of our focus area:
As we moved forward in our discovery of the focus area, we were more and more fascinated by the relationship between the Michenzani block and the vernacular urban fabric facing it. The straight line, the height and the shape of the modernist german block compared to the organic front line of the network of small Swahili houses create a interesting paradox that we, as architects, cannot ignore. Changing position offers us a different lecture of the urban landscape. The rudeness of the block begins to blur when we observe in detail its facade and the architectural identity of the Swahili culture becomes perceptible in some points as a vertical translation of what happens in the ground floor.
In this graphic map, by keeping only the borders of the district, we can understand how radical and powerful the architectural gesture of implementing Michenzani blocks into the vernacular urban tissue was. Facing this straight line of buildings, the organic line creating by the intertwined network of houses appears as a lacework, almost delicate and fragile. Yet, more we spend time in this area more it appears that the initial Swahili urban tissue can largely compete with what was considered as modern vision of the development of the city during the 60's. The legitimacy of this vernacular urbanization cannot be questioned in terms of cultural values and architectural qualities. Even more, years after the construction of these blocks, the expression of the Swahili culture perspires through each of their units. What seems to have continued to grow under the shadow of the blocks appears to be what give today to the blocks their particular identity and features. The dialogue and the cohabitation between these two different urban fabric has created over time a challenging relationship. By choosing to work on the junction of these blocks with the initial Swahili fabric, we wish to show how important it is to keep and preserve the tissue as it can appears today.

ZOOM TO READ

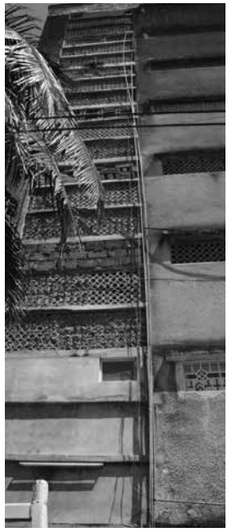


ZOOM TO READ

washing lines
POWER STATION
clothes sopping
baraza
mini market
fruit vendor
sitting points
food seller
billboard
food seller
benches
shoe maker
food seller
hair saloon
water tanks
water pumps
sitting point
containers
motor bike
cars
tailor
sitting points
accessorize shop
food seller
water tabs
electronic appliances shop
baraza
SCHOOL
water tank
sitting point
sitting points
carpet / sitting point
water tabs
washing lines
football activity
water tank
cars
mini market
sitting point
food seller
sitting points
motor bike
garbage tank
waste
carpet / siesta point
fruit vendor
cars
super market
hair saloon
food seller
hair saloon
butcher
sitting point
fruit vendor
football activity
SCHOOL
billboard
cooking
food seller
stationery shop

ZOOM TO READ

Michenzani block 7
APPROPRIATION
Resident's appropriation of the space is clearly visible all around the area, but especially in the Michenzani blocks. Individual customization of their space and buildings is an important part of Ng'ambo's character. Modification on existing structures is a custom which is developing according to the inhabitants' needs and wishes, even by neglecting sometimes the logic in the original architectural gestures, such as blocking the natural ventilation or light.



Michenzani block 7

PEOPLE

Michenzani blocks are full of life. Only by observing the long facade of the building you can notice one of the most animated and busiest residential buildings. And when you enter and climb it till the roof, you meet all these activities that you could discover in a regular public space.

The spirit of Ng'ambo through our eyes

PUBLIC SPACES

We cannot begin to describe Ng'ambo without referring to the outdoor activities and social verve. Life in Zanzibar is mainly in the streets and Ng'ambo is a great representative of this statement.

The spirit of Ng'ambo through our eyes

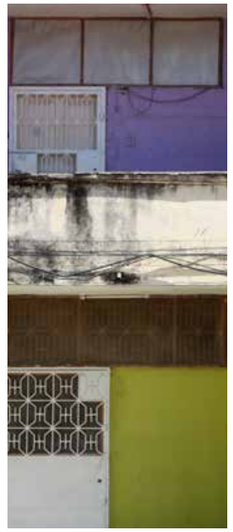
PEOPLE / ACTIVITIES

When walking in the streets of Ng'ambo, meeting people and witnessing social and commercial activities, you are never bored. Light-hearted things are happening all around. People are kind, highly social and ready to drop whatever they are up to and help you find your way or make a small talk. An interesting scenery which illustrates a lively and a cheerful area to be in.

The spirit of Ng'ambo through our eyes

COLORS

One striking feature of Ng'ambo is, of course, the frequent occurrence of vivid colors. A trait which cause amazement to the outsiders at a first sight, but becomes enjoyable, amusing and pleasant once you are getting familiar with it.



The spirit of Ng'ambo through our eyes

DETAILS

At a more careful sight, you can discover countless beautiful details in the physical environment. Little extraordinary mismatched elements that all together fabricate the unique architecture of Ng'ambo.

The spirit of Ng'ambo through our eyes

BARAZAS

The sitting points in Ng'ambo are more imaginative than the regular form of baraza within the streets of Stone Town. Worthy to be admired is the fact that you can find all kind of structures shaping a place to rest, meet or make business, wherever there is even the slightest piece of open space.

The spirit of Ng'ambo through our eyes

GRAFFITI

Walls have their own story. Powerful and meaningful messages are written mainly in the Michenzani blocks but also everywhere around the streets of Ng'ambo. Messages which represent the voice of the people living in this area and teach us a lot about their wises or fears, as well as that these are important facts that have to be expressed. The soul of Ng'ambo is living within these visionary quotes.

IV. FIELD STUDY

B. INTERACTION

Involvement in the UNESCO HUL Recommendations
Ng'ambo: tuitakayo! visioning event
International Expert Workshop & Stakeholder Conference
Board game workshops
Interviews
Public presentation

The concept of HUL:

"A city consists of far more than its buildings and its heritage. It is dynamic, evolving over time, continuously undergoing cultural and natural influences. It moves to the rhythm of its inhabitants. While these elements contribute to the richness of cities, they also pose certain challenges to urban conservation; challenges that UNESCO chose to address by the development of the Recommendation on the Historic Urban Landscape." Nic Vandermarliere, Representative of the Government of Flanders to France and to UNESCO

"The recommendation on the Historic Urban Landscape was adopted on 10 November 2011 by UNESCO's General Conference. The historic urban landscape approach moves beyond the preservation of the physical environment, and focuses on the entire human environment with all of its tangible and intangible qualities. It seeks to increase the sustainability of planning and design interventions by taking into account the existing built environment, intangible heritage, cultural diversity, socio-economic and environmental factors along with local community values." from the booklet: New life for historic cities, UNESCO 2013.

Application of the HUL approach in zanzibar

"Zanzibar has been one of the cities with early exposure to HUL, cooperating with UNESCO in the development of the HUL approach and hosting two international expert workshops in 2009 and 2011. The Revolutionary Government of Zanzibar has since then been keen to implement the HUL approach." from the program of the International Expert Workshop, 11–13 February 2014 in Zanzibar.

TOS pilot heritage based urban regeneration project

"The project Ng'ambo | The Other Side | Heritage-Based Urban Regeneration has been established in 2013 through common efforts of UNESCO, the Revolutionary Government of Zanzibar and a number of other partners. The project aims at putting the HUL approach to practice and create a learning exercise for Zanzibar and the HUL network of cities.

A pilot area has been selected to demonstrate and adapt the HUL approach to the situation of Zanzibar and East Africa. The area chosen is located in Ng'ambo, the buffer zone of Stone Town World Heritage property. It includes a variety of buildings and public spaces that is part of the Kisimamajongoo and Kisiwandui neighbourhoods and is bordering Michenzani.

The process of desktop, archival and field research, as well as community interviews, has started in December 2013 and will culminate in the community-based visioning event on 8 and 9 February 2014. During this event, the research output will be exhibited and presented. Participatory exercises will be conducted to jointly develop visions on how to conserve, regenerate and develop the area based on its economic, cultural (physical and intangible), social and natural values, characteristics and assets." from the program of the International Expert Workshop, 11–13 February 2014 in Zanzibar.

TOS master thesis involvement in the pilot heritage based urban regeneration project

Since the initiation of our field studies and our closed collaboration with the DoURP, we got involved in the pilot heritage based urban regeneration project of HUL, as our thesis objectives and direction fitted the ones of the HUL approach. We became members of the official HUL multidisciplinary research team together with people from DoURP, UNESCO, AAM, SUZA University, ARDHI University as well as intendant scholars from all around the world.

Our role in the HUL team was to share our findings from the analysis of the area, participate in field research and community interviews, regularly follow all the meetings of the team, participate and organize a 2-days community-based visioning event on 8-9 of February 2014, participate and present our findings in the International Expert Workshop on 11-13 of February 2014 as a part of the project team and finally contribute in the formulation of the official HUL Conference Recommendations document. The recommendations document focused in the values of Ng'ambo judged through HUL approach, tools for Ng'ambo based on HUL approach and how to put HUL into the urban planning process).

The visioning event:

During the 8th and 9th of February 2014 we conducted a visioning event, together with the HUL team and students from the Sheffield University, in the streets of our focus area. Followed by a 3-day international expert's conference focusing on the implementation of HUL concept in Ng'ambo, our active role in the 2-day workshop was a great experience and opportunity for our thesis.
As we agreed together with the rest of the HUL team, an important objective is to implement strategies (or create the dynamics) to support and empower the Ng'ambo inhabitants themselves to launch individual or common initiatives in order to enhance the community. Created also as a public presentation of the project to the inhabitants, the name of the event was "Ng'ambo: tuitakayo!" which means "the Ng'ambo that we would want". A public debate between authorities and the inhabitants was the central event that resulted in a rich source of information regarding the problems of the area and the wishes of its inhabitants. Several participatory exercises took place, such as mental mapping, drawing visioning, examples' selection and rating with stickers or"walk of fame" street paving. Live music, food and children games were not missing as well. During these days we conducted different sessions with our board game previously designed and tested in private circle, exhibited a model of the neighborhood, had the opportunity to present our findings and suggestions, attend the public discussions and took part in many other participatory exercises.
The large scale model representing the entire triangle was a success and generated a real excitement. Mainly used as an introduction for a dialogue about development and transformation, people were attracted by this reduced version of the district and were happy to show us their house.
With the benefit of hindsight, it was clear who appreciated our board game the most. During the first day of workshops we experienced a massive attack of beautiful and energetic watoto (children)! The implementation of the game did not bring actual designing results at this moment, but what we learned and we kept as the most important input for the next step of our project is that we have to design for children. A lot of children that are full of energy and in need for their space and opportunities for different activities. We had some difficult moments but if anything, it was fun!
More prepared, the second day of the workshop, we managed to do some very interesting (and long- lasting!) designs with some of the residents of our triangle. But, except the workshop days, we continuously kept inviting people to "play" the game and create their house. This activity yielded impressive results and a long and fruitful conversations regarding housing preferences.
As a general observation, using this game in private session and creating a dialogue in a smaller circle leads to more relevant results than using it during a public workshop. Conversations are longer and reflections about interior designs are deeper. Indeed, talking about what happens inside the house, particularly structured in the Swahili and the islamic culture as the room dedicated to guests the " " can attest, reveals private habits and use of space; matters that are not used in this culture to be discussed in public.
There is an obvious difference of results according genders. Talking about design and construction was not an easy task even if being women ourselves facilitated the discussion. This fragile exchange and collaboration could easily be interrupted by the presence of a man.
Despite these limits, this game, simple and playful, allowed to acquire a specific kind of knowledge that we couldn't gain in a different way.

The International Expert Workshop & Stakeholders Conference:

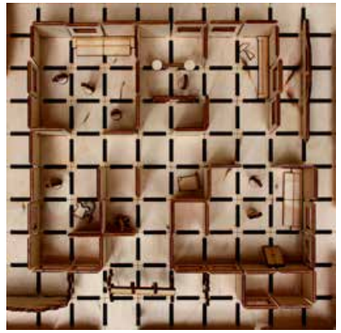
An International Expert Workshop, and Stakeholders Conference, was realized right after the visioning event, to evaluate the preceding phases and to develop a document of Recommendations for the next steps in the project (see Appendix).

Ng'ambo, mji wa kisasa uliotunza hadhi yake: Inawezekana!
Ng'ambo, a town ready for a future anchored in its values. It is possible!
11-13 Feb 2014, Zanzibar.

Rapporteurs: Nicole Bolomey, Antoni S. Folkers, Aurora Basset, Saada Omar-Wahab

Lecturers: Mr. Khamis Omar, Permanent Secretary, Ministry of Finance and Economic Affairs, Mr. Ali Khalil Mirza, Permanent Secretary, Ministry of Lands, Housing, Water and Energy, Ms. Adele Nibona, Programme Specialist Culture, UNESCO Dar es Salaam, Prof. Mike Turner, Chargé de Mission to the Director World Heritage Centre, UNESCO, Dr. Muhammad Juma, Director, Department of Urban and Rural Planning, Dr. Antoni S. Folkers, AAmatters, Prof. Abdoul Sheriff, Zanzibar, Ms Patricia O' Donnell, Landscape architect / Urban Planner, USA ICOMOS-IFLA ISCCL, ICOMOS Cultural Tourism ISC, IFLA CCL Global Chair, Prof. Karel Bakker, University of Pretoria, South Africa, Prof. Paolo Ceccarelli, International Laboratory for Architecture and Urban Design, Venice, Italy, Dr. Donatius Kamamba, Director, Antiquities Division, Ministry of Natural Resources and Tourism, Government of Tanzania, Mr. Salim Mohamed Bunu, Lamu, Kenya, Ms Ana Roders Pereira, Lecturer, Eindhoven University of Technology, Netherlands, Nicole Bolomey, Consultant, UNESCO Dar es Salaam.

Project Team: Dr Muhammad Juma, Ms Aurora Basset, Mr. Muchi Juma Ameir, Mr. Baddrudin Mussa, Department of Urban and Rural Planning, Zanzibar; Dr Antoni S. Folkers, Mr Berend van der Lans, AAmatters, Netherlands; Ms Nicole Bolomey, UNESCO, Tanzania; Ms Amélie Chauvin, Ms Alexandra Papadaki, Chalmers University, Sweden; Ms Sara N. Seme, Ms Saada Omar-Wahab, Ms Mwanahamis H. Nassor, SUZA, Zanzibar; Ms Marie Morel, University of Amsterdam, Netherlands; Ms Mafunda Ali Abdalla, Ms Madina Haji Khamis, STCDA, Zanzibar; Gabriel M. Kindunda, Ms Havijawa Abbas, Ardhi University, Dar es Salaam, Tanzania; Mr Roland Raderschall, BSLA, Switzerland; with the support of student group of Sheffield University under Prof. Prue Chiles.



The board game:

The game consists of a wooden board with holes in a grid in which you can put walls in a modular way and then use different wooden symbols to represent the various activities you want the house of your dreams to include. With the benefit of hindsight, it was clear who appreciated our board game the most. During the workshop, we experienced a massive attack of beautiful and energetic watoto (children)! The implementation of the game did not bring actual designing results at this moment, but what we learned and we kept as the most important input for the next step of our project is the importance to design for children in each project. A lot of children that are full of energy and in need for their space and opportunities for different activities. We had some difficult moments but if anything, it was fun! But, except the workshop days, we continuously kept inviting people to "play" the game and create their house. This activity yielded impressive results and a long and fruitful conversations regarding housing preferences.

The model:

The large scale model representing the entire area was a success and generated a real excitement. Mainly used as an introduction for a dialogue about development and transformation, people were attracted by this reduced version of the district and were happy to show us their house.

Feedbacks on workshops:
As a general observation, using this game in private session and creating a dialogue in a smaller circle leads to more relevant results than using it during a public workshop. Conversations are longer and reflections about interior designs are deeper. Indeed, talking about what happens inside the house, particularly structured in the Swahili and the islamic culture reveals private habits and use of space; matters that are not used in this culture to be discussed in public.
There is an obvious difference of results according genders. Talking about design and construction was not an easy task even if being women ourselves facilitated the discussion. This fragile exchange and collaboration could easily be interrupted by the presence of a man.
Despite these limits, this game, simple and playful, and the model allowed us to acquire a specific kind of knowledge that we couldn't gain in a different way (see Apendix).

The interviews:

Questions for interviews

For the TOS project in Kisiwandui we are proposing to gather qualitative data through observation and interviews. Given that we are an interdisciplinary group, and do not want to over-burden the Kisiwandui residents with multiple interviews, this document is designed as a checklist of questions to ask during interviews:

How many generations live this house?
If you moved elsewhere would you still want to live with family?
Do you have enough space for all of the people living here and the other activities of the house (such as cooking, washing, etc)?
How long have you or your family lived here?
Does most of your family live in this area?
Outside of this neighborhood is there a place where a lot of your family lives? Where?
When was this house/building constructed?
Who built it?
Do you know what was in this space before this building was here?
Do you have water in the house? Where do you fetch water?
Do you have electricity in the house?
Have you ever renovated or extended the house? When? For what reasons?
Who owns this land and building?
Where does you house end and public space begin? What space around your house do you own or are you responsible for?
Where are do people gather for events or socializing?
Do you use baraza in the neighborhood often?
Does your house have a baraza?
Is this baraza mostly used by your family or do other people in the neighborhood use it?
Do you have a garden?
Where do you go in the evenings or if you want to meet people in the neighborhood?
What are the problems with this area?
What do you like about this area?
Describe this area in a few words?
Michenzani?
What's the difference (physical and cultural) between here and Stone Town?
What do you think about the safety of this area?
What do you think about multistory buildings? Would you live in one?
What do you imagine the future of this area will be?
If there were more multistory buildings, how many levels should they have?
Why do you and your family want to build up?
What's the difference between life in a multistory building and a ground level?
What do you buy in this neighborhood?
What economic activities must you leave the neighborhood to do?
Business owners:
How long have you had a business here?
Where do you live? How long have you lived there?
Where do you costumers come from?
Where is best place for a store in this area?

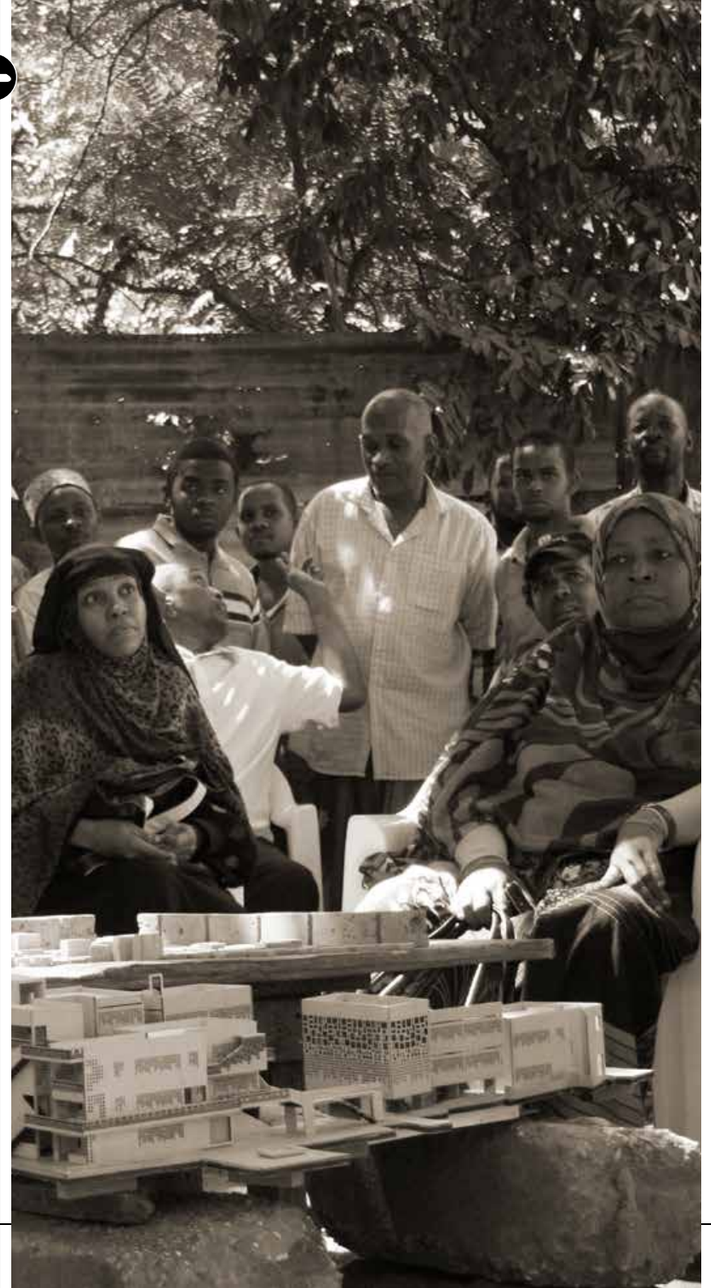
Selected quotes from interviews

"Multistory buildings do not need baraza, having baraza is an old fashion. Now people are building houses without baraza outside. Now people are building kitchen with baraza, and they do everything there, so no needs to keep them put side"
"Living in multistory building is a good, but the life there needs water "
Suleimaan Said

"Many flats are not issues but if lift is available there will no problem. But we Zanzibaris we know each other, there could be a lift and after six months it stops, but if there are good team , it is possible. If infrastructure is good, I don't think of any problem. And I propose ground levels to have shops, spaces for playing and above, living houses."
"What to be preserved for multistories is space for kids to play. It will be good because no space for kids to play."
Sudi

"There should be good plan, not just multistory"
Suleiman Nassor Mansour

(for the complete archive of the interviews see Appendix).



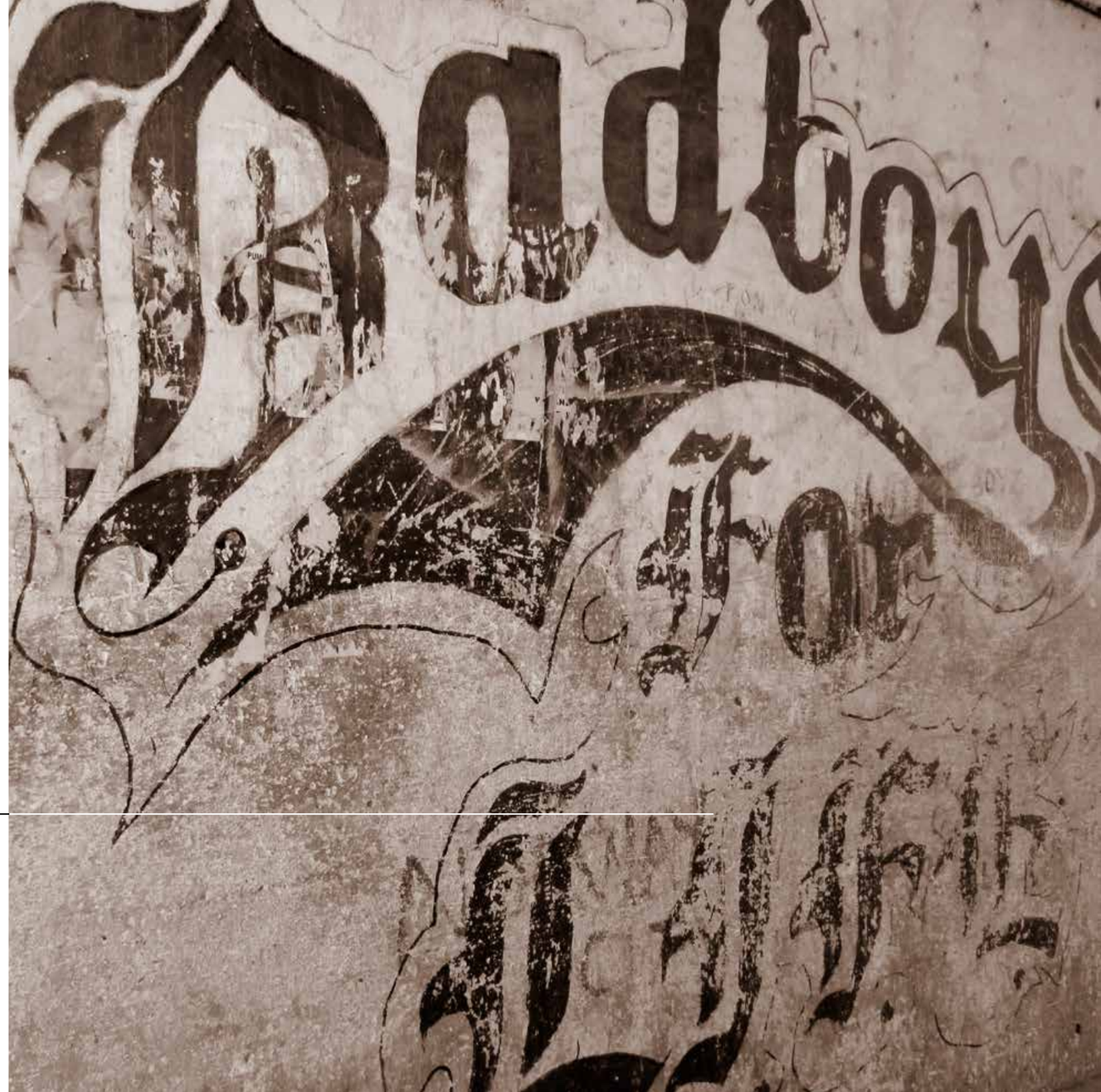
The public presentation of our project:

A public presentation to the inhabitants of the concerned area was organized the 28th of June under the initiative of the HUL group following the workshop which was held in February on the same matter.
The event prepared as an official presentation of the design result was also considered as a significant statement showing the efficient progress and findings of our team during the process aiming to the renewal of Kisimamajongoo-Kisiwandui districts.
In a context where the bond of trust between the government and the population is broken or weakened, such an event based on an oral presentation and an exhibition of models creates a common collaboration or discussion between stakeholders by-anchoring even more the project in the reality.
After an hour of presentation, the expected comments from the inhabitants did not take long to come. Several issues were raised concerning the financial aspects, the question of tenure, the possibility of expropriation and rehousing. during the process of construction. But critics concerning the design by itself were mainly positive. Most of the inhabitants feared a similar copy of Michenzani blocks and were surprised by the numerous elements of the Swahili culture that the project includes. Comments were mainly focused on the size of the flat.
This presentation was an entire success and an efficient introduction for the continuity fo the project.

V. ANALYSIS

A. GROUNDWORK

Selection of the site
Challenges on site



Kisiwandui, Kisimamajongoo and Michenzani triangle. Justification for the selection of the site:

Our criteria since the initiation of our master thesis for the selection of a site, in a brief way were: to work on a place that there is actual need for new ideas and proposals, to be in a place with a strong character and cultural identity, to deal with notions such as world heritage, authenticity and urban conservation and transformation. Therefore, coming to Zanzibar town we knew that all these we could find within the boundaries of the WHL Buffer Zone.

Our decision to focus on the specific site is based on analysis of a bigger area and personal convictions.

After one month of research and observations we came up with several conclusions that justify our early attraction to the specific site.

As you can also see on the map, we have identified the most powerful social nods of the area, taking into account uses of the buildings and the space in general, social and commercial activities (human traffic) during the day, physical features of the space such as trees, gardens, sitting points, public water tabs e.t.c. which in the end are the ones that create these social nods and several other dynamics. On the map you can easily read which are these most powerful points and why we are more attracted by the top corner rather than other less "busy" nods. One strong opposition at this point would be that this could be a reason why we should concentrate on a site that doesn't have already something and bring that something to it... But, we have more arguments to put on the table.

Additional challenges that we encounter and that we would like to address:

The specific site gives us the possibility to work also with the in-between space of Michenzani block and the first row of Kisiwandui houses. We strongly believe that this street must be kept pedestrian -probably with the possibility of low car traffic and access to parking lots-. There is a strong connection with the immediate outside. In this street along all its length you can find most of the social/commercial activities. If a similar to its other side road was created the block would stand in the middle like an island and its residents would be cut-off their most beloved activities. This is easily understandable if you just compare the two sides of each block. When the high traffic street is present the space becomes instantly almost dead of activities.

Neighbouring our design with Michenzani blocks that are already multistory buildings gives more opportunities for "communication" and comparison. This lies both in visual and intellectual dialogue between the existing "symbols of modernity" of an era and a new statement for today. With our design we could say that we are kind of the same than you (Michenzani blocks) but simultaneously not the same at all. To state that the way to go up and develop in height doesn't necessarily mean that you have to loose the qualities that you could have in a single house in the ground, as the Michenzani blocks -tried- to do. And we say "tried" because people always find ways to adapt and modify their space to their needs.

Therefore, we focus on the corner between the end of the block 7 and the opposite to it front row houses of Kisimamajongoo (indicated by a dashed circle on the map).

LEGEND

- institution
- commercial
- residential
- tree
- baraza / sitting point
- main facade / building entrance
- public water point
- public space
- semi-public space

Lack of consideration of what happens beyond the boundaries of each plot and the relation to the neighboring buildings.

The way that new constructions have been developed so far, ignoring what happens outside their boundaries can create conflict and frictions between two plots. The same applies when it comes to architectural choices. Some of the new constructions don't take seriously into account their immediate context.

The important, for the swahili culture, connection with the outside progressively is missing when the buildings start to have more that one story.

This observation came out of the mapping of the wider area [CHAPTER IV: Site analysis], when we overlapped the map that shows the new and multi-story buildings with the one displaying the barazas.
Even though, people are still finding ways to carry their normal routine, such as transforming the entrance stairs to a sitting point e.t.c. We also noticed from the roof top of Michenzani, where we had the greatest view of our study area, a new multi-story building having a baraza on its terrace. This little element made us understand that there is a confusion as to what people have to do in order to acquire the necessary modernity but at the same time keep their traditional habits.

Need of children spaces and the importance of preservation and enhancement of the public space.

Life in the swahili culture is mainly outdoors blurring the boundaries between public, common, private and intimate spaces. The street can suddenly become the place to celebrate, to pray, to meet, sharing the sounds, songs, smells with everybody. The street can suddenly become the place to celebrate, to pray, to meet, sharing the sounds, songs, smells with everybody. Openness and flexibility are the main adjectives to describe the open spaces of this area. Children also are finding all kinds of ways to defuse in any space regardless its suitability or propose; on the common spaces of Michenzani, on under construction plots or on the rooftops. Why not give this ability to our design?

Frequent occurrence of walled or fenced properties within the urban tissue.

Mostly a suburban characteristic that probably developed as an answer to prevent possible property destructions and reinforce the feeling of safety, while this gesture actually isolates neighbors and discredits the character of the public space. A scattered phenomenon which doesn't correspond with the usual powerful blurred semi-public / semi-private zones of Ng'ambo [see SOCIAL NODES map].

V. ANALYSIS

B. PLOT ANALYSIS

Tangible and intangible qualities
of the plot

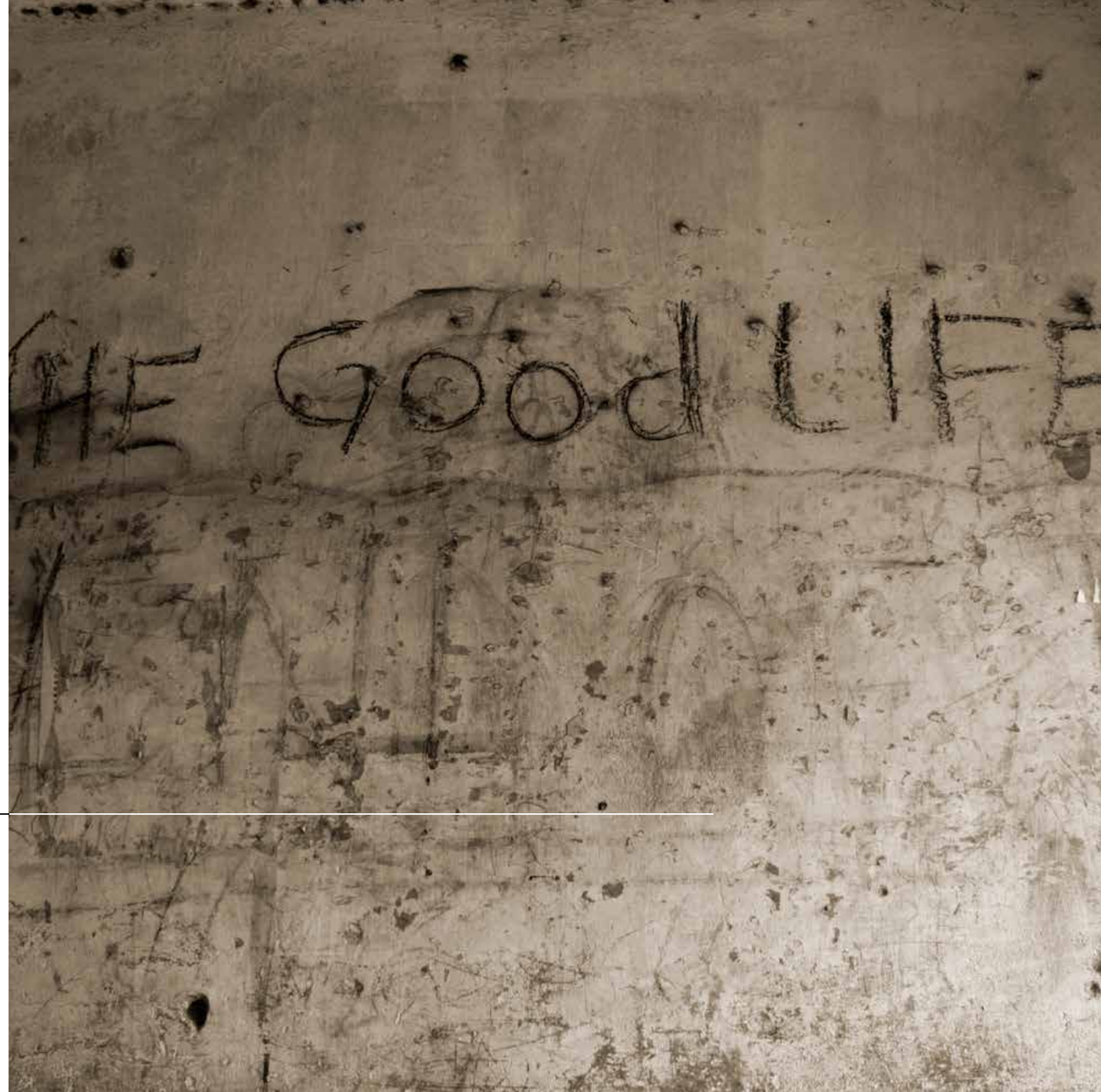
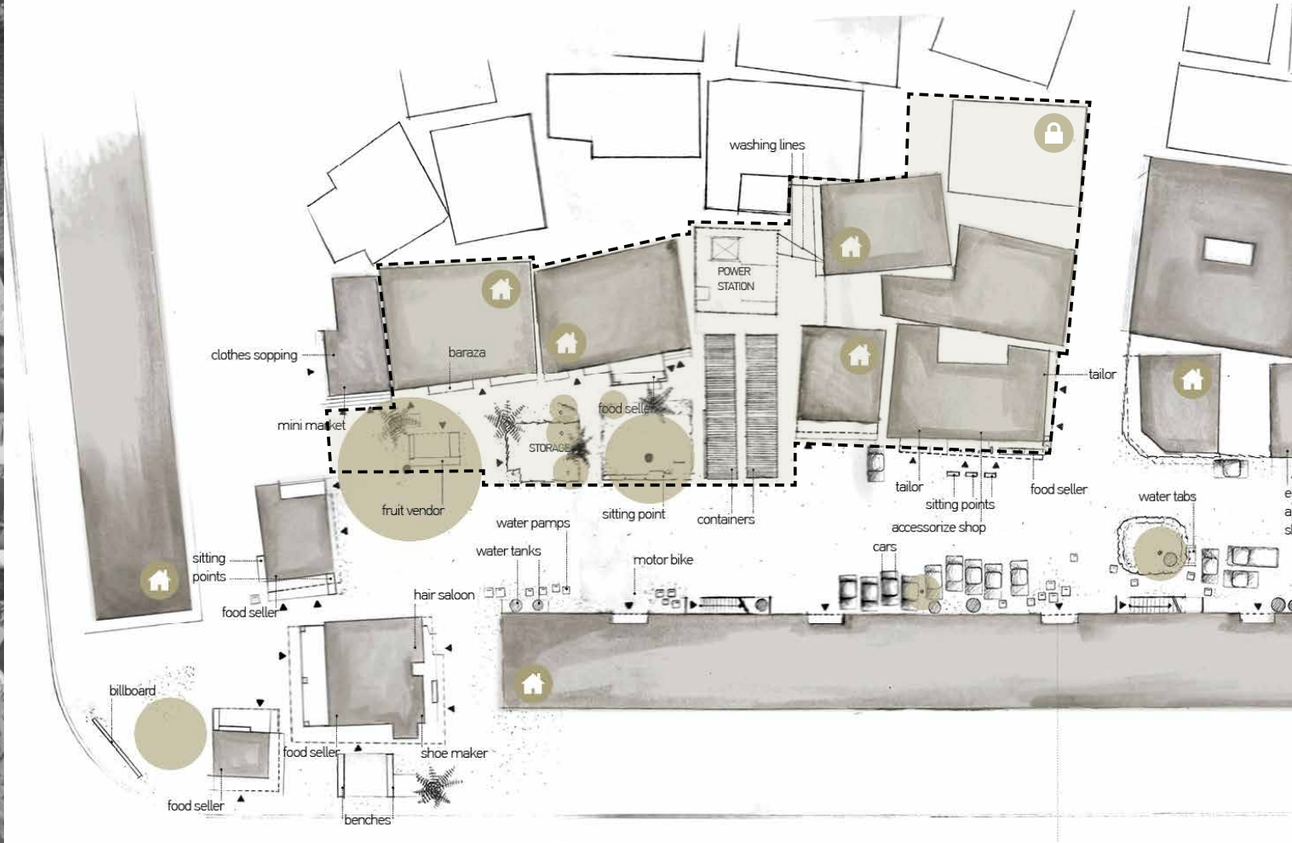


PHOTO-MONTAGE ELEVATION : 12 PM

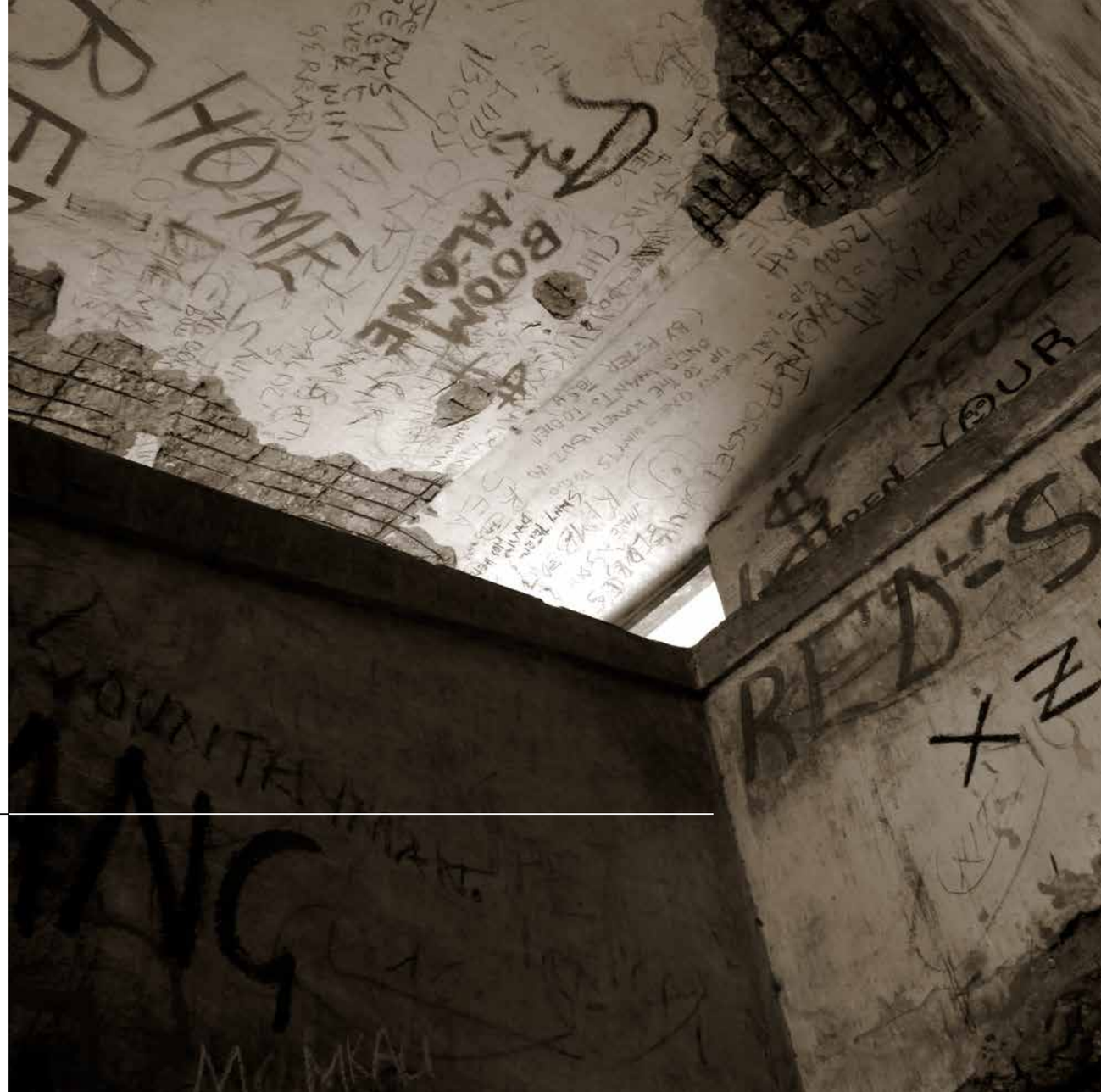
PHOTO-MONTAGE ELEVATION : 16 PM


washing lines
POWER STATION
clothes sopping
baraza
tailor
mini market
food seller
STORAGE
fruit vendor
sitting point
containers
tailor
sitting points
food seller
water tabs
water pamps
accessorize shop
water tanks
cars
sitting points
motor bike
hair saloon
food seller
billboard
food seller
shoe maker
food seller
benches

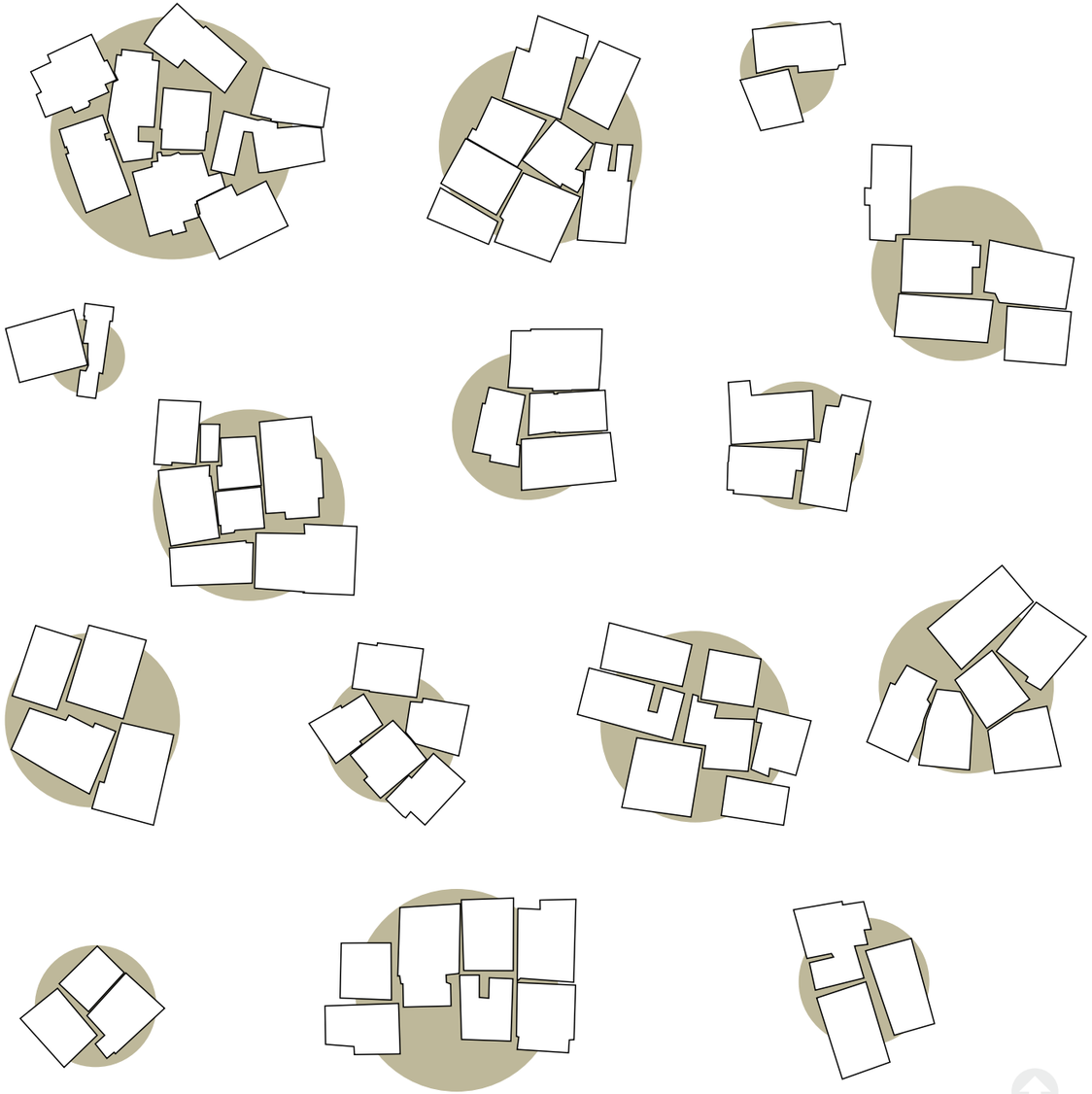
VI. DESIGN

A. CONCEPT

Concept
Design criteria
Architectural decisions



When it comes to urban settlements and architectural production, the expression of the Swahili culture cannot only be found through the qualities that each house as separate architectural objects has but can also be found in the cohabitation of each house with the other and the resulting intersticial spaces. Indeed, by observing the urban fabric of Kisiwandui and Kisimamajongoo districts, we can already distinguish different patterns of settlements that became source of inspiration for the project. The complexity of this «ensemble» gives strong identity to the in-between spaces and the urban system appears as a maze from which only the residents could find their way. Each house seems to be a part of a larger nesting creating thus different clusters. One cannot be reshaped without taking into account the others. This pattern can be found in the traditional islamic culture where the creation of a core surrounded by houses offers appreciated semi private spaces mainly used by women or members of family. In a more practical point of view, this trend can also be easily explained by the ultimate optimization of each square meter allowed to be built inside the plots.



By choosing to work on the encounter of Michenzani blocks 7&5 with the initial Swahili fabric and preserving as much as possible the current footprints of each houses included in the project site, we intend to emphasize the historical value that can be found in the confrontation of two different architectural and urban entities and by this, to keep the memory of the place. Our site is mainly characterized by two groups of houses that presents different architectural identities. One seems to create a more private core as in the arabic tradition when the other is similar to a serie of row houses. This two structures are preserved and gave to the project its first concept.

As a consequence of these division into two groups of houses, a specific attention is given to the preservation of the existing balance between built and unbuilt spaces. Today, the site offers valuable spots of vegetation and oppeness in this already dense urban tissue. We observed various uses of these unbuilt spaces that enhance the sense of community and are an active part of the Swahili culture. The creation of these two clusters maintains this existing balance and even valorizes it by the addition of new public spaces. All the area could have been covered to reach an expected density but we believe that the qualities of this culture comes equally from the built and the unbuilt spaces. Further, in comparison with the dense historical city centre, Stone Town, Ng'ambo, as a part of its identity, possesses its own dense urban system that has to be enriched.

The encounter of the two Michenzani blocks, creating an entrance door to the district, frames the eyes of the walkers directly to our site. As a powerful visual and conceptual perspective, it offers to our site a strategic visibility from one of the busiest road junctions of the city. Our architectural intervention leads to preserve a constant connection with the existing vernacular tissue, our own way to talk about history, and especially the Kisimamajongoo Sport Club House, an emblematic association strong representative of the past of the district. To achieve this, a game between built and unbuilt is created by the overlapping of different architectural layers and offers temporarily a glimpse of what happens in the next layer to the walkers. The same reading can be found around Ng'ambo and Stone Town.

EXISTING LINE

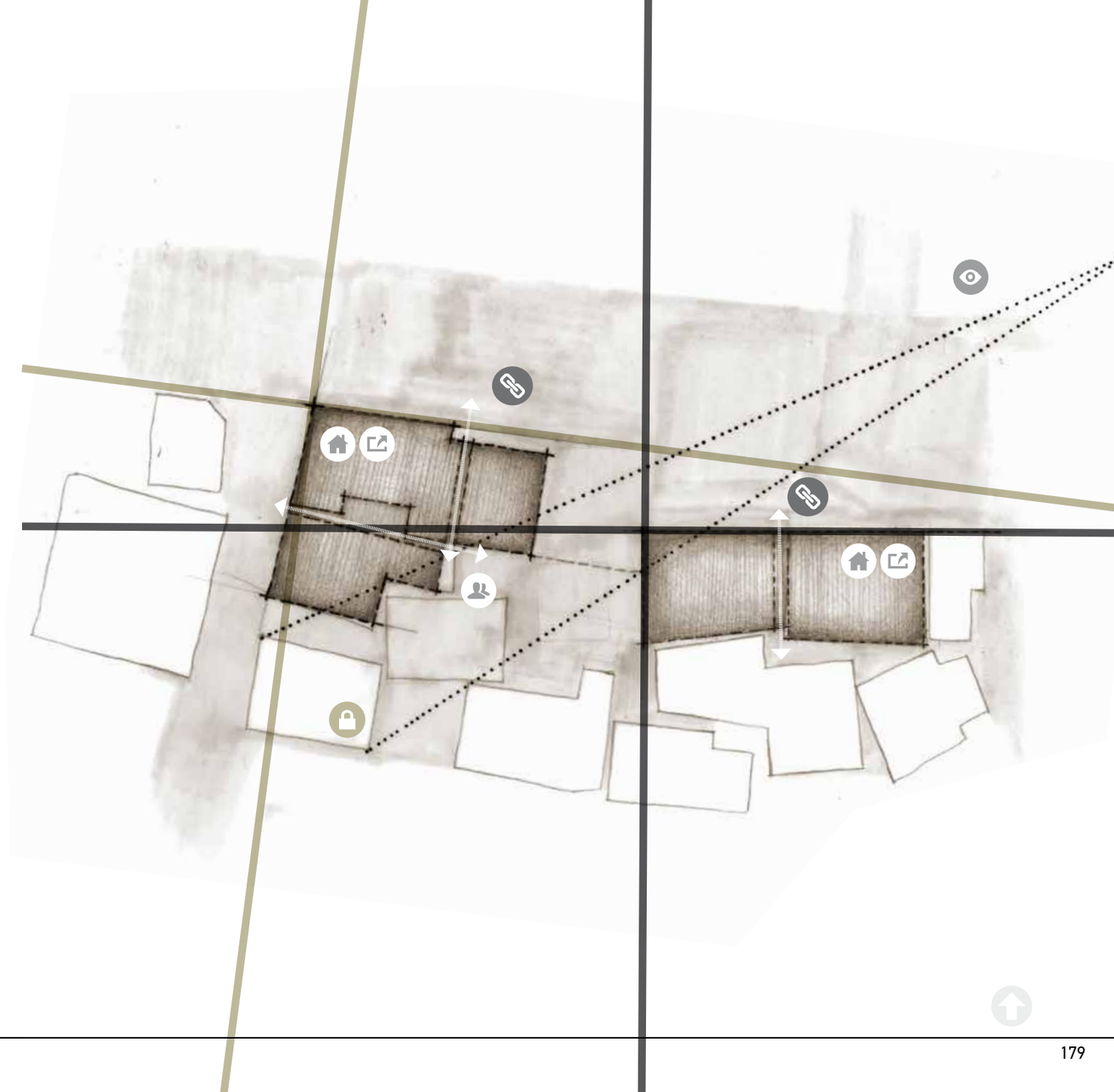
PROJECT'S LINE

LEGEND

- residential
- commercial / community
- public / pedestrian
- sports club 1952 / preservation & restoration
- visual, mental and physical connection
- link & connection / permeability

As we want to preserve the front line of the vernacular tissue, we created two guiding grids. One related to **Michenzani block 7** and the other one referring to the **existing houses** of our project area. By setting these two grids, we defined the main lines of the project. Like this, an essential step is achieved. Keeping the actual envelopes of the houses but finding in the same time modularity and rationalization for the construction process (cost of construction, homogeneity and flexibility for future transformation) allow us to define a basis for the structural frame (square 5X5).

Each grid makes a different dialogue with the existing urban fabric and emphasizes the existing surrounding.
As a basis to our design, the grid will progressively disappear and be smoothed to progressively encounter the current non existing grid.
Dividing the project according a grid can be also related to the system of redistribution of lands to the inhabitants that took place after the revolution and the subdivision of the entire island under a grid.

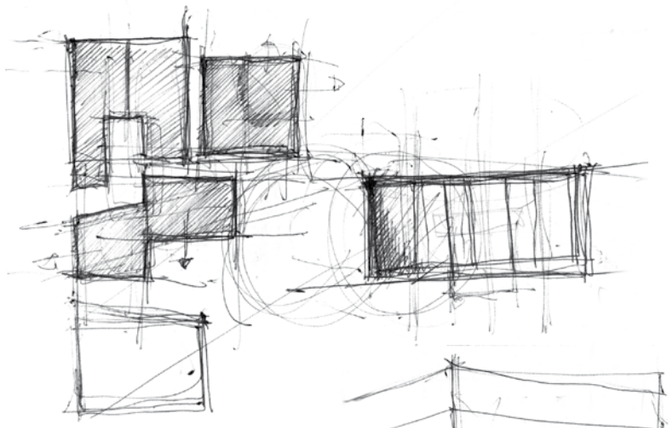


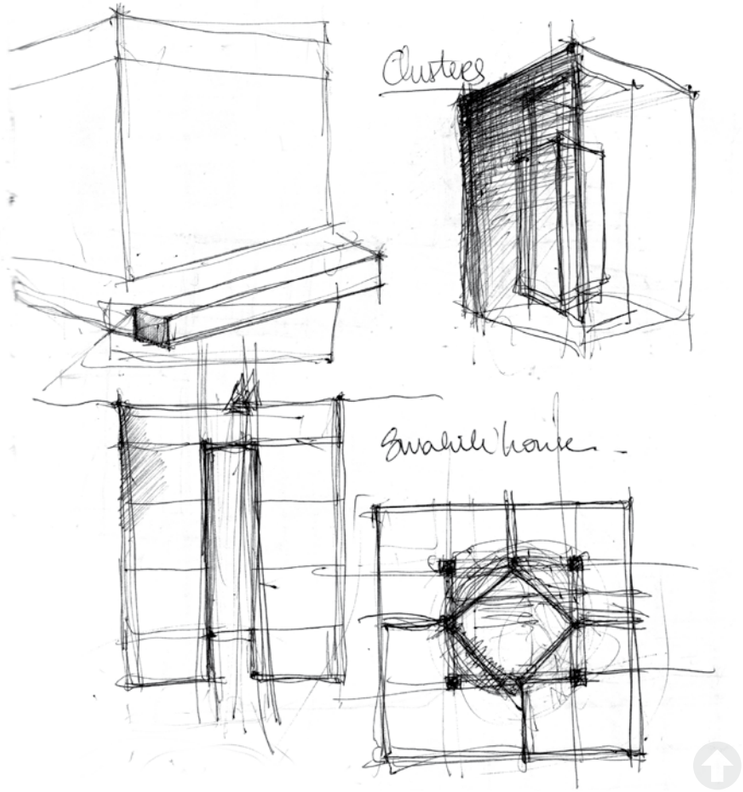
Key elements of the design: flexibility, accessibility, affordability, social inclusion, residents participation and sustainability.

- Include in the design commercial, community and public activities and not only residential.
- Develop multistory buildings with no more than 4 stories.
- Transition of the existing social patterns and interactions of the ground floor to all the floors.
- Introduce share spaces (common kitchen, common washing rooms e.t.c.)
- Offer access to open spaces to all the residences and introduce new functions for semi-public spaces on the roofs.
- Permeability on the ground floor (public / semi-public / community spaces)
- Explore and propose the concept of «unfinished houses». Meaning to give the opportunity and choise to the residents to complete their residences according to their needs and wishes.
- Design involving the residents in the decision macking procces as much as possible.
- Implement energy efficiency criterias and bioclimatic design techniques.
- Use of local available materials and local knowledge of construction as much as possible.

Another step forward is the inspiration from the typical arabic inner patio in each of the two clusters, not only as a reference to the Stone Town architecture, but also as an architectural tool to bring the qualities of natural light and ventilation to all the flats.

As for the visual impact of our project we decided to design no more than 4 stories located in the crossroad and progressively reach the 2 stories.

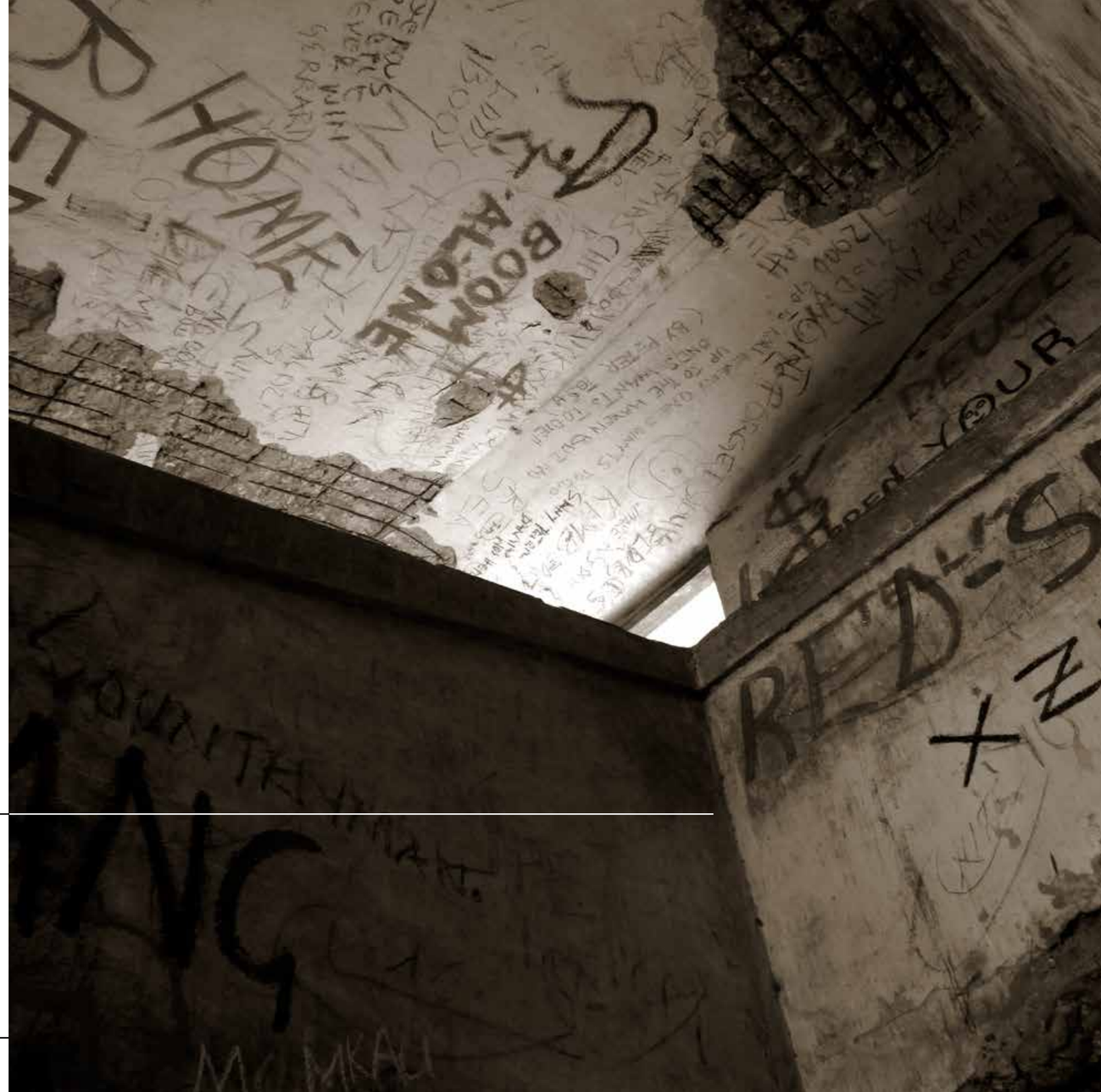




VI. DESIGN

B. DESIGN PROPOSAL

Program
Drawings
Three dimensional renderings
Details
Models



BLOCK 1
GROUND FLOOR
67.5 m² dwelling
21.1 m² courtyard
23.7 m² shop

FIRST FLOOR
78.5 m² dwelling

ROOF
83 m² terrace

BLOCK 2
SEMI-UNDERGROUND FLOOR
122 m² public playground

GROUND FLOOR
16.4 m² shop

FIRST FLOOR
61.7 m² dwelling
41.8 m² office

SECOND FLOOR
61.7 m² dwelling
46.8 m² office

ROOF
77 m² terrace
32.3 m² for technical purpose

BLOCK 3
GROUND FLOOR
75.7 m² dwelling
34.4 community space

FIRST FLOOR
37.7 m² dwelling
64.4 m² dwelling
SECOND FLOOR
43.3 m² dwelling
58.1 m² dwelling

ROOF
122.7 m² terrace

BLOCK 5
GROUND FLOOR
81.9 m² dwelling
23.7 m² shop x 3

FIRST FLOOR
54.9 m² dwelling
62.1 m² dwelling

SECOND FLOOR
51.6 m² dwelling
54.6 m² dwelling

THIRD FLOOR
57.5 m² dwelling
59.4 m² dwelling

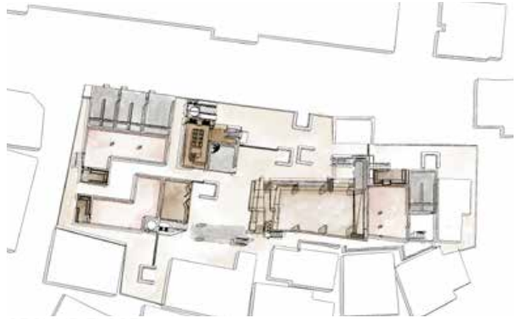
ROOF
146.3 m² terrace

BLOCK 4
GROUND FLOOR
41.2 m² public laundry
18.9 m² shop

FIRST FLOOR
30.8 m² public laundry
11.8 m² shop

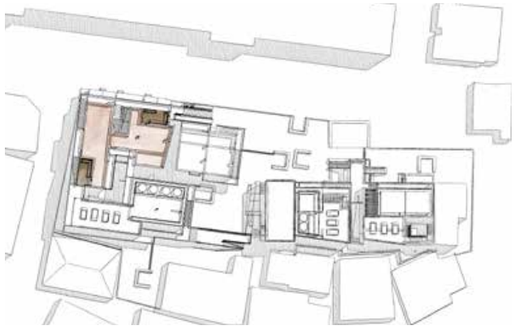
SECOND FLOOR
58.1 m² dwelling

ROOF
69.6 m² terrace

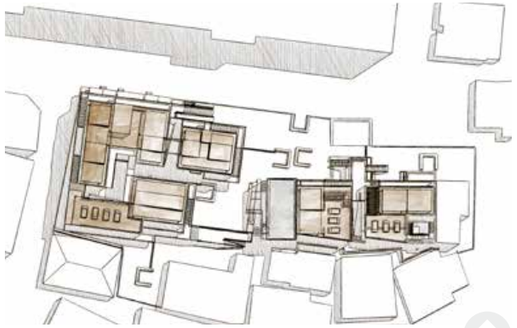

GROUND FLOOR

FIRST FLOOR

SECOND FLOOR


THIRD FLOOR

TERRACES


ROOFS

GROUND FLOOR

E2
A2
A1
E3
+3.20
+3.30
±0.00
±2.50
+2.30
+3.30
+3.20
+3.20
±0.00
+2.30
+3.30
+2.30
1m
5m
10m

FIRST FLOOR

SECOND FLOOR

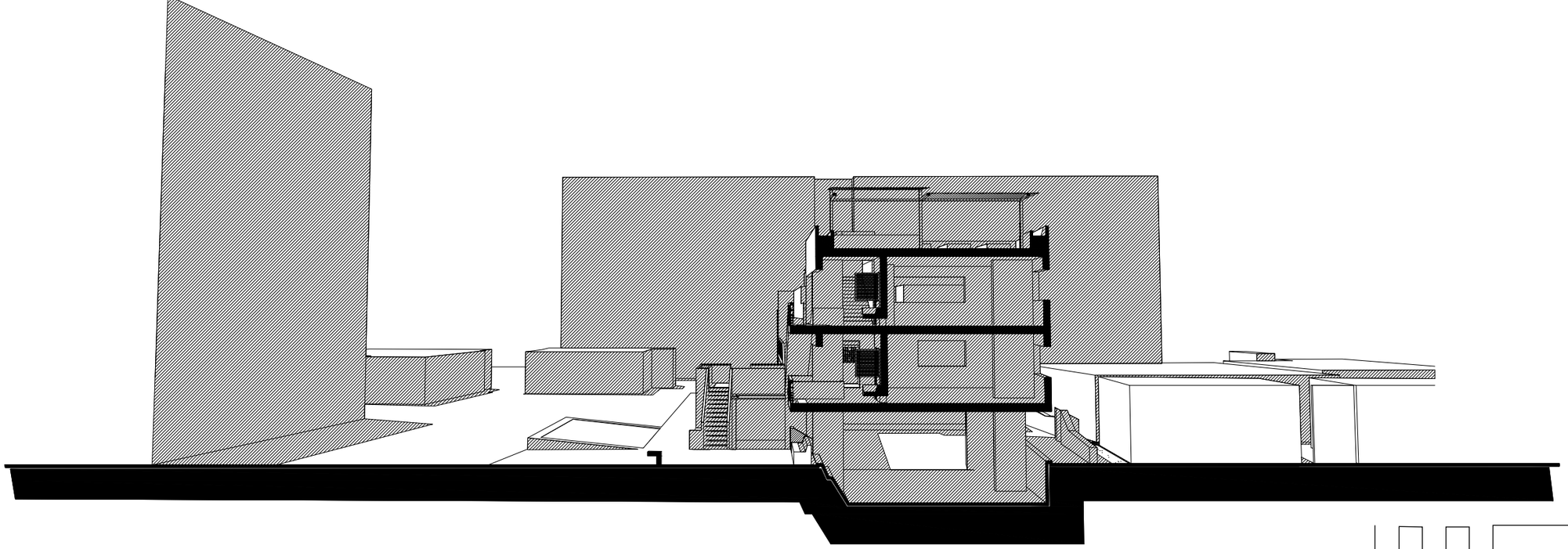
E2
A2
A1
E3
+9.20
+9.30
+8.30
±0.00
+9.30
+3.20
+3.20
±0.00
+8.30
+8.30
+5.30
+6.30
1m
5m
10m

THIRD FLOOR

E2
A2
A1
E3
T1
+9.20
+12.30
+11.30
±0.00
+2.30
+3.30
+12.80
+11.30
+6.30
+12.30
+3.20
+3.20
±0.00
1m
5m
10m

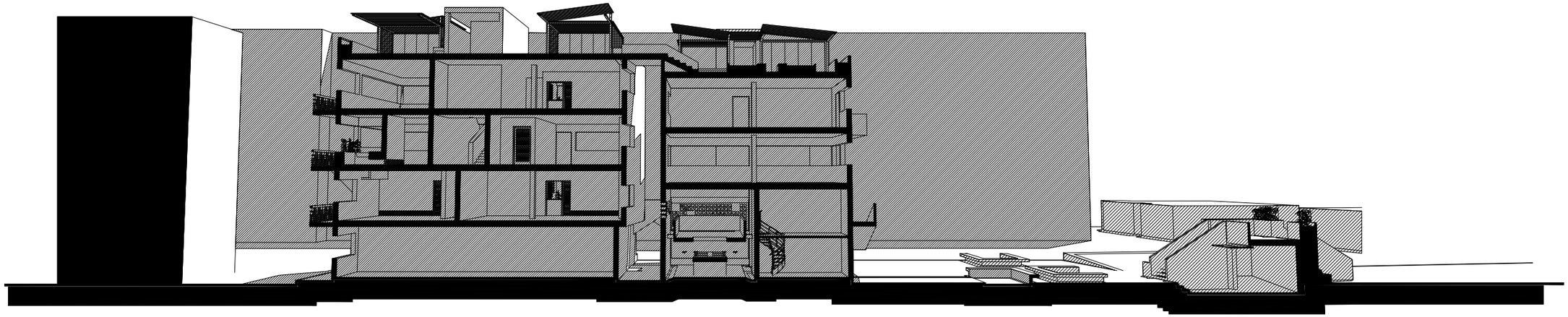
FORTH FLOOR

TOP VIEW



1m 5m 10m

PERSPECTIVE SECTION T1



1m 5m 10m

PERSPECTIVE SECTION A2

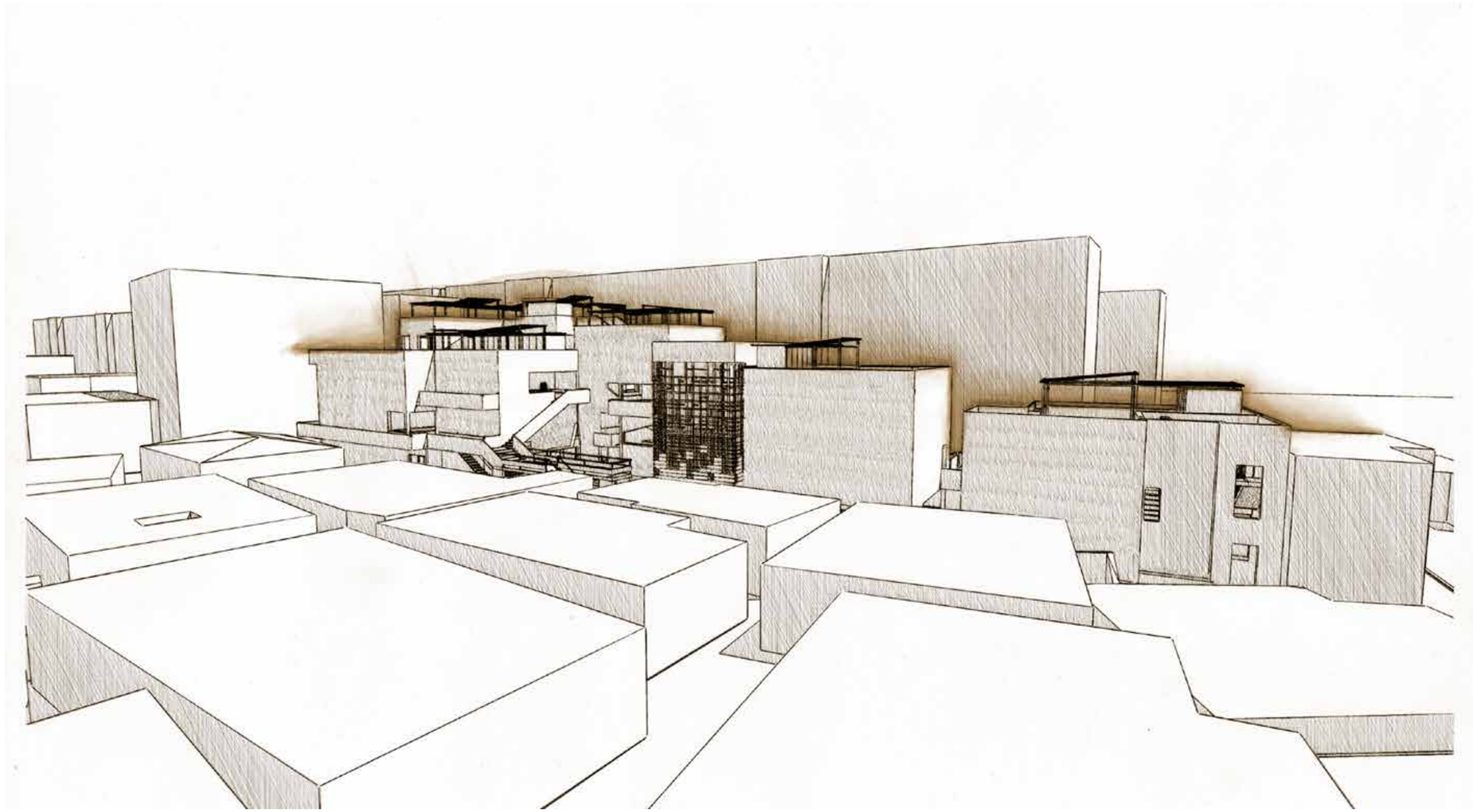
1m
5m
10m
SECTION A1

1m 5m 10m NORTH ELEVETION E2

1m 5m 10m SOUTH ELEVETION E3

TOP VIEW
1m
5m
10m

SUN STUDY
1m
5m
10m



Skyline
As a response of the direct surroundings, the heigh of each parts of the two clusters varies according the existing tissue. The heighest point (4 storeys) is located in the angle to face directly the highest five storeys buildings, except Michenzani blocks, of the street. Progressively, the heigh diminishes to reach the lowest level of two storeys houses. In this way, a massive emphasis is given to the sharp angle of the site when in the same time the project progressively disappear into the vegetation and reach the level of the next door houses. The quality of light is preserved and the reading of the project through its different layers is possible.

Public, Semi-Public, Private and Semi-Private layers

The project has to be seen as the overlapping of different functions and status beginning from the outside as public space to reach the inside with the private space. After the analysis of the district and the observation of the complex relation between the inside and the outside spaces, we consider as a valuable quality and a strong identity the absence of clear frontier between the indoor and the outdoor.
This overlapping is translated through our project by the creation of different steps offering to the residents social interactions before reaching the ir own houses. Each circulation along the facade of the buildings are considered as an opportunity to enhance the sense of community.
To be able to translate this conceptual ideas into real architectural answers, we, as architects, had to change the usual designing process by thinking first the outside and then to the inside space. By this way, the inside spaces became the remainings of the outside spaces before reversing the process and going from the inside to the outside.

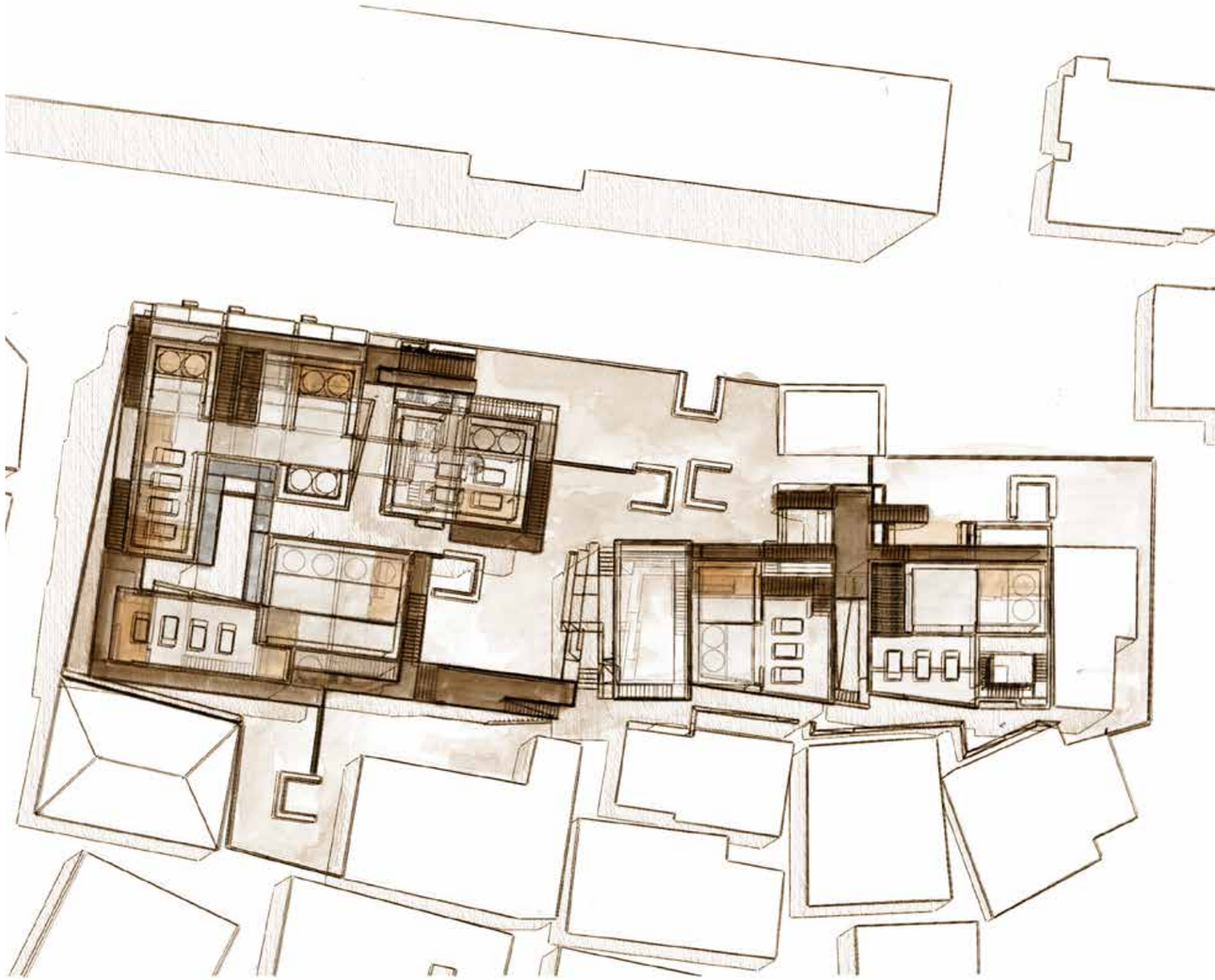
GROUND FLOOR

FIRST FLOOR

SECOND FLOOR

THIRD FLOOR

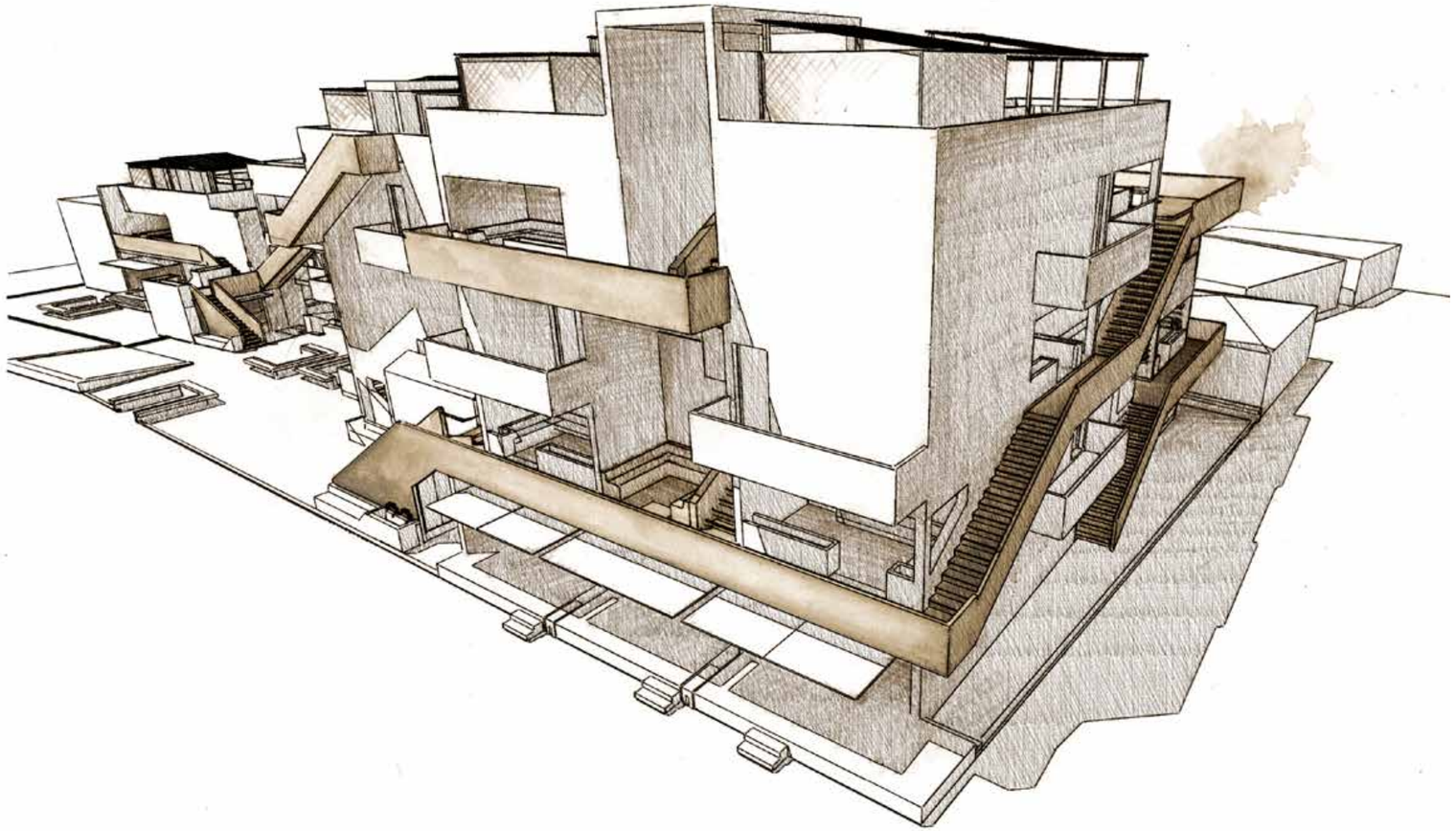
TERRACES



Circulation

The current urban tissue of Ng'ambo is characterized by a network of small detached Swahili houses. The labyrinthine circulation created by it let the walker free of his movement. This flexibility or freedom of locomotion can be found in our project by the creation of a phenomanically complex system of stairs and corridors. By projecting these circulations in the edge of each building, they become the first visible layers of the volume, the one identified as public. Each circulation is a prolongation of the street and can be perceived as a vertical promenade. This architectural gesture intend to transfer the qualities that you can find on the ground floor into the upper levels.

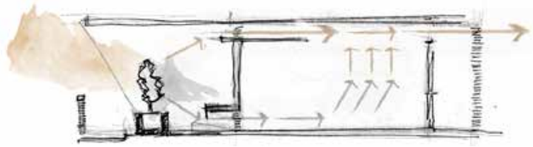
Yet, inherited from our analysis, a specific attention is given to preserve the individuality of each dwelling by offering more singular access to the flats emphasizing also by the various differences of shapes visible in the facade.

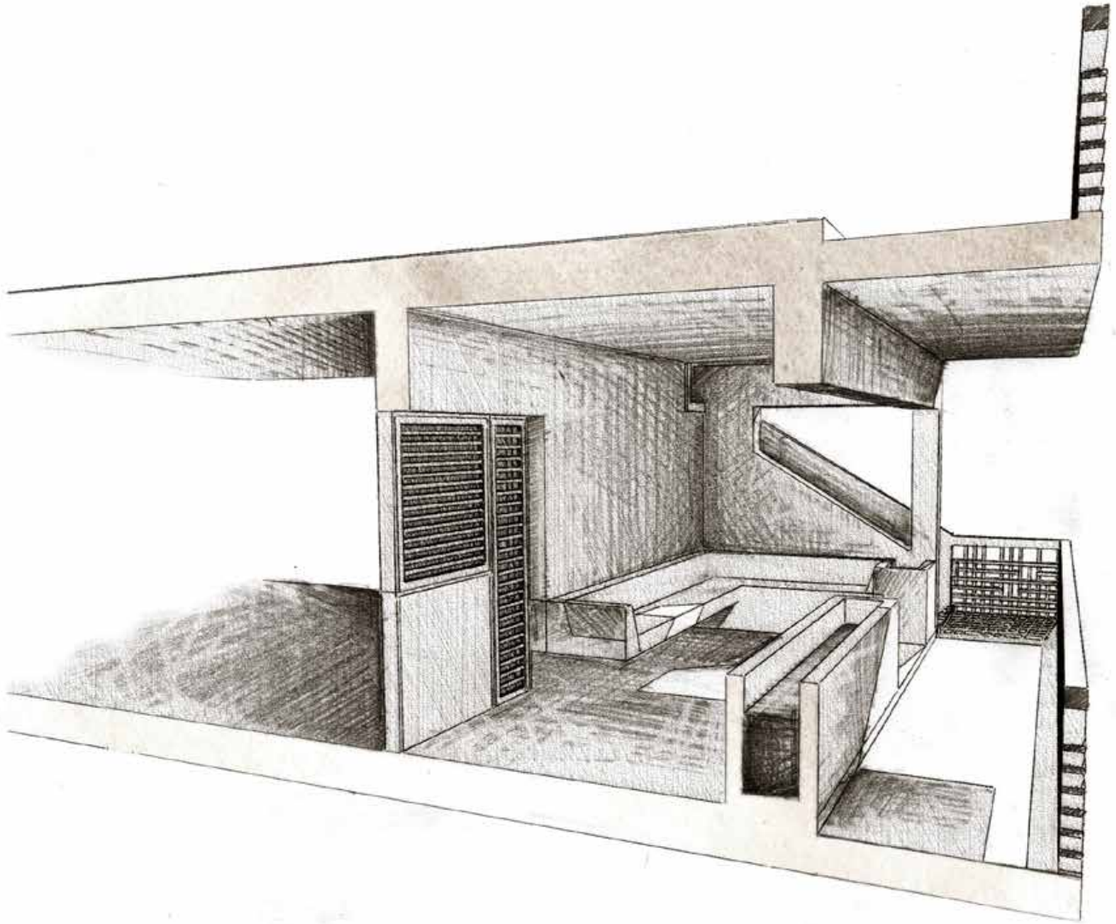


Semi-public thresholds

The junction between public and private spaces is bringing in each level by the conception of extended thresholds. Each of them will be discussed with the inhabitants in order to reflect as much as possible their will. Composed until now by a line of baraza and plantation, they contribute to the animation of the facade. They are not only a conceptual tool but are also thought as a technical tool to refresh the air and ventilate the inside spaces. Offering a pleasant resting spot and meeting place under the shadow of the buildings, the public interaction doesn't remain anymore the priviledge of the ground floor.
In combination with the public circulation, the current qualities of the district are brought into architectural objects.

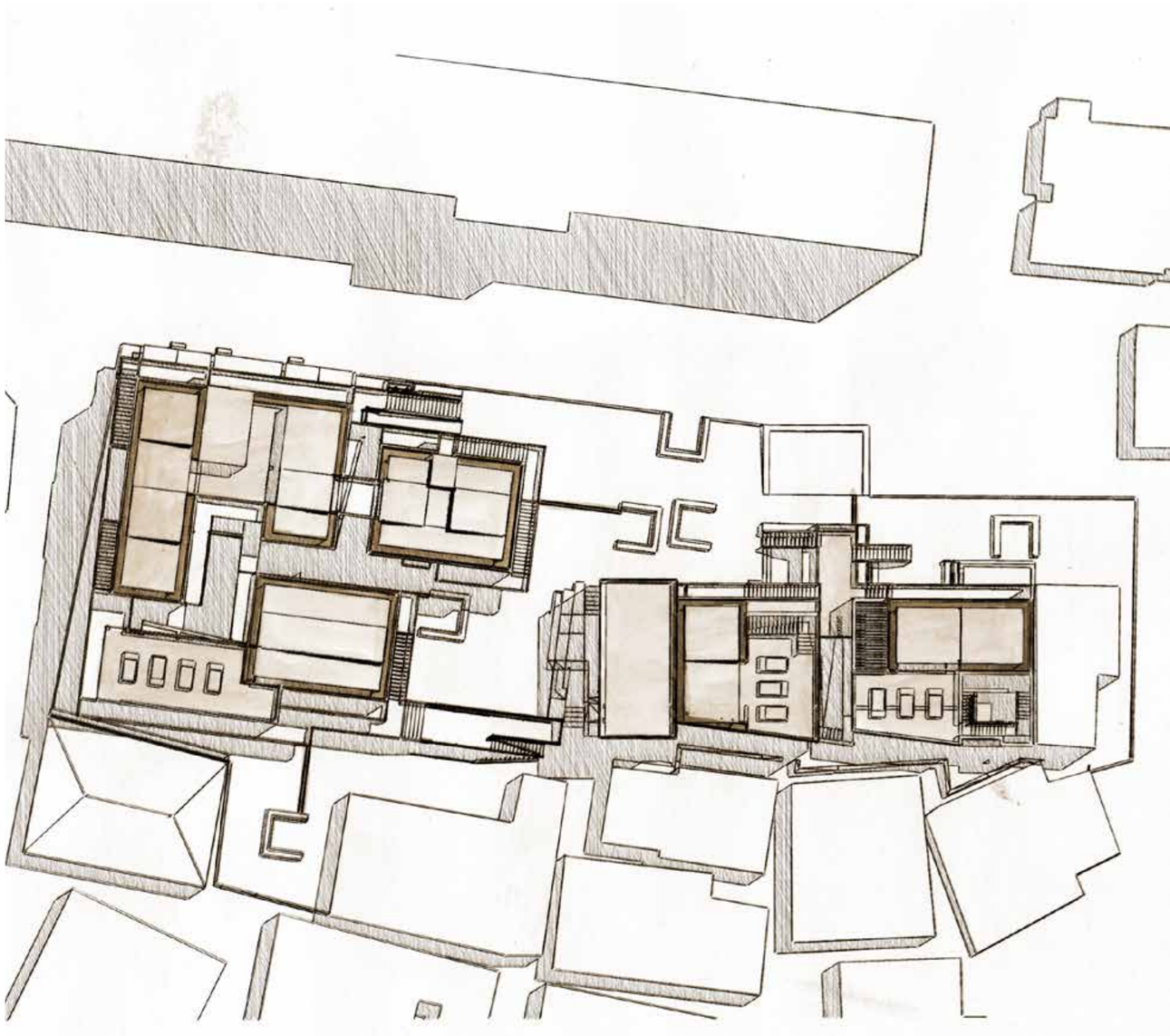
Natural ventilation and cooling principle

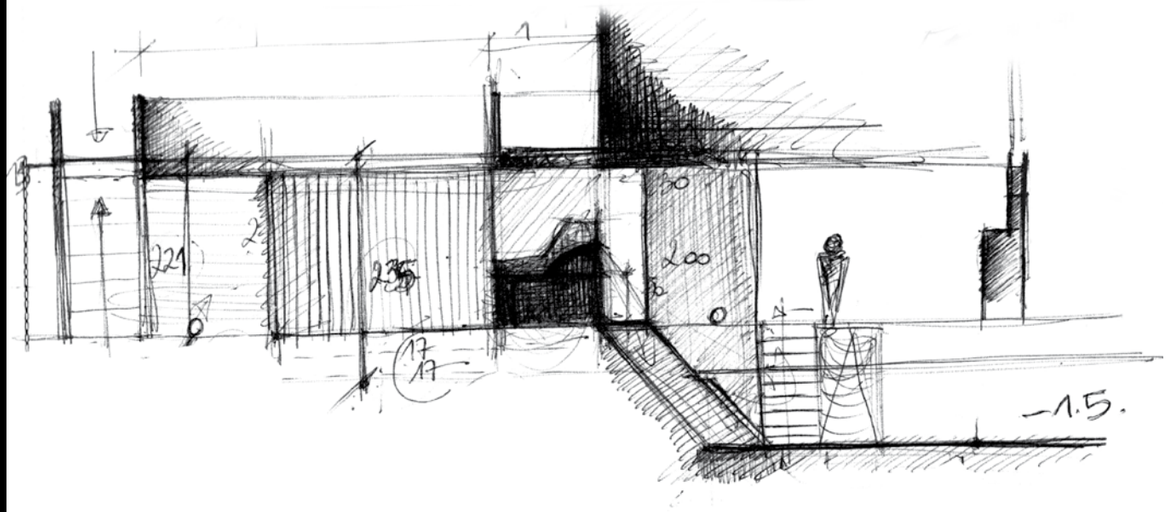




Rainwater collection and drainage

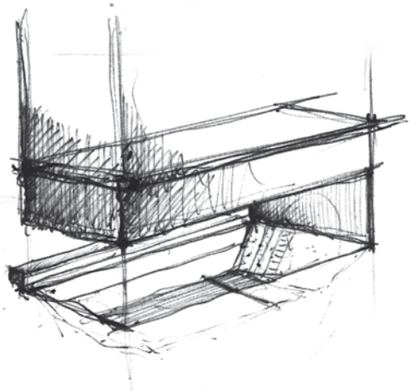
All around the building, a specific path is created on the roof to collect rainwater and stock it for the needs of the small gardens. The principle can be seen as a waterway allowing the rainwater to circulate all around the buildings. Designed also as a pedagogical tool, it underlines the necessity of preserving the rainwater as a free access to water and give a practical tool for the inhabitants to make functionning the gardens on the roof. In each angle, a column is created to evacuate the rain water up to the ground and allows us to play on the ground floor by creating some visible water path through the vegetation.

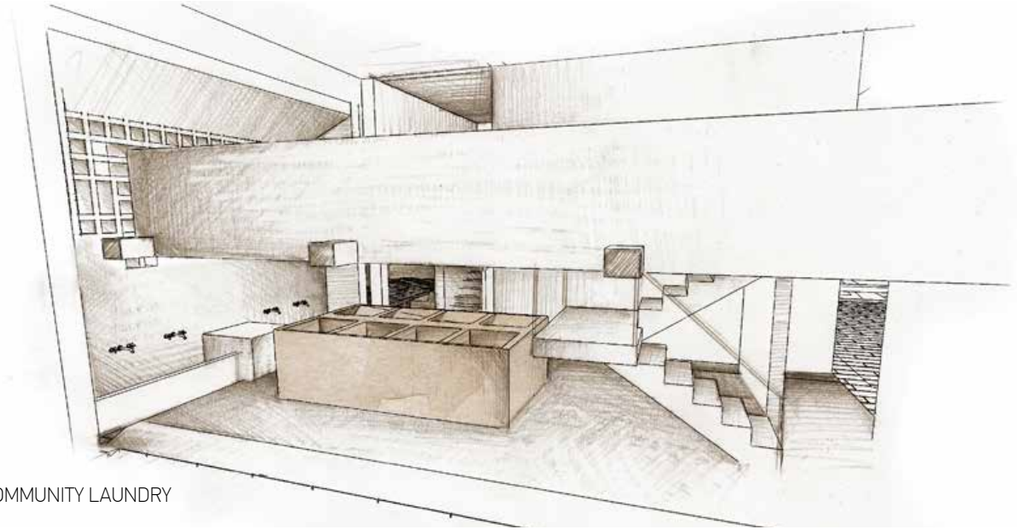




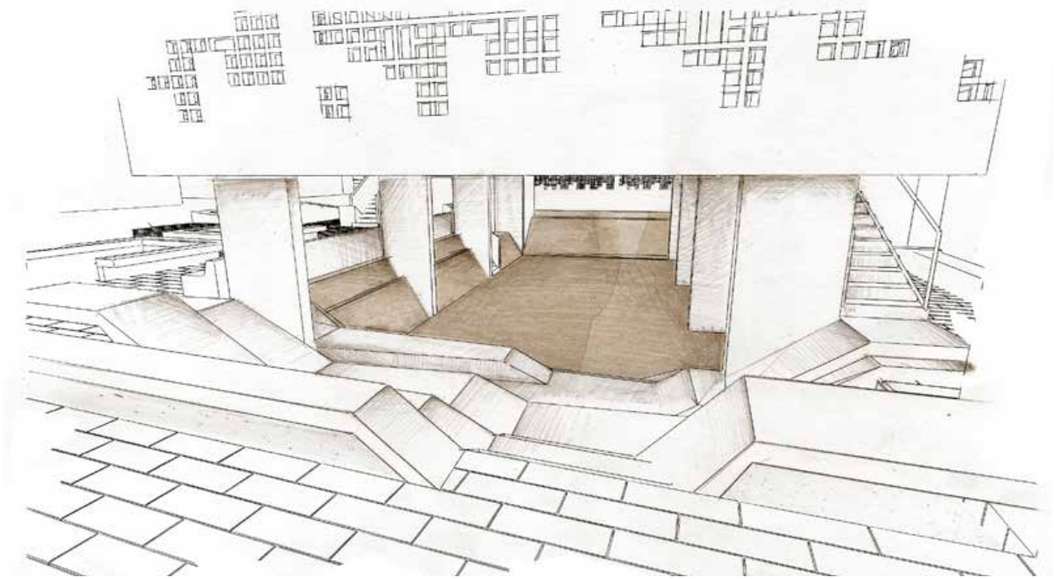
Public and community spaces

The two seperated clusters encounter in the central public space. All around several public spaces are created: a community center, a common laundry or a semi underground playground for children. Considered as a new architectural figure in the city, this space offers a shelter for the numerous children of the area where they can find elementar games to spend their spare time and give their mama a rest. In a more symbolic way, after having observed the oldest swahili houses under the zero level of the ground, digging under the ground allows us to find the original geographical level and link the past with the present.





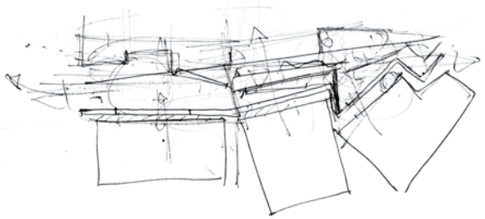
COMMUNITY LAUNDRY

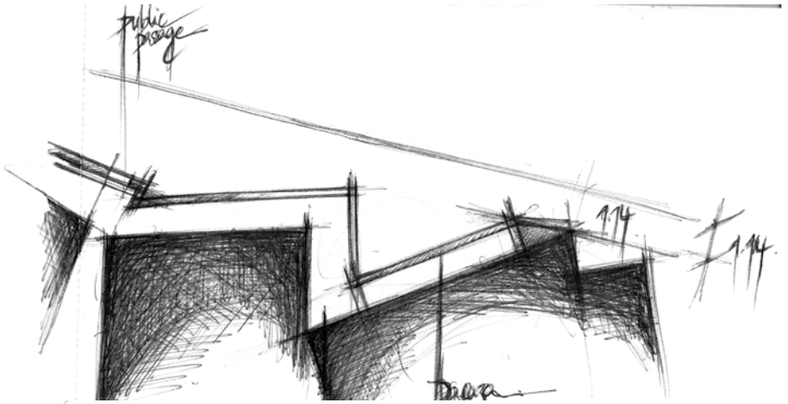


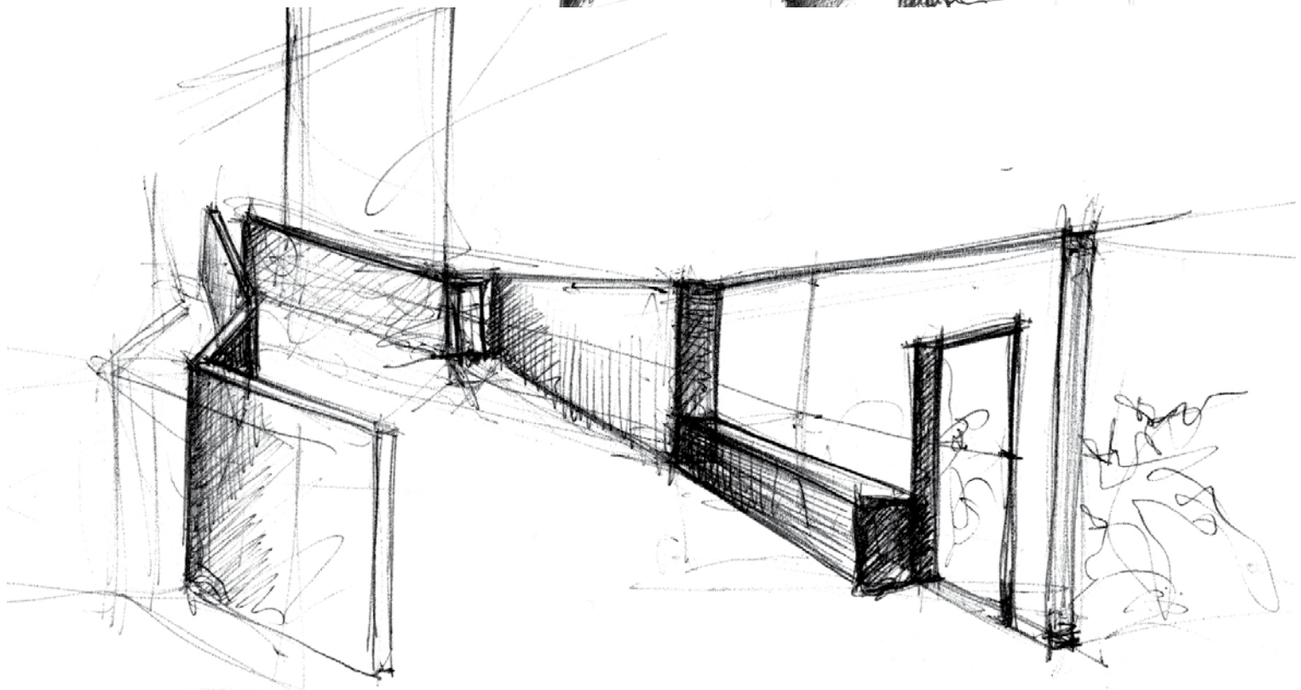
UNDERGROUND PLAYGROUND

Dialogue with the surroundings

Pathway in between the new project and the existing houses. As a guideline to reach the public core of the project, it serves as barazza or wall depending on the surroundings. Created with the remained debris of the demolished houses, it reminds the existing network of narrow street spreaded all around the district.

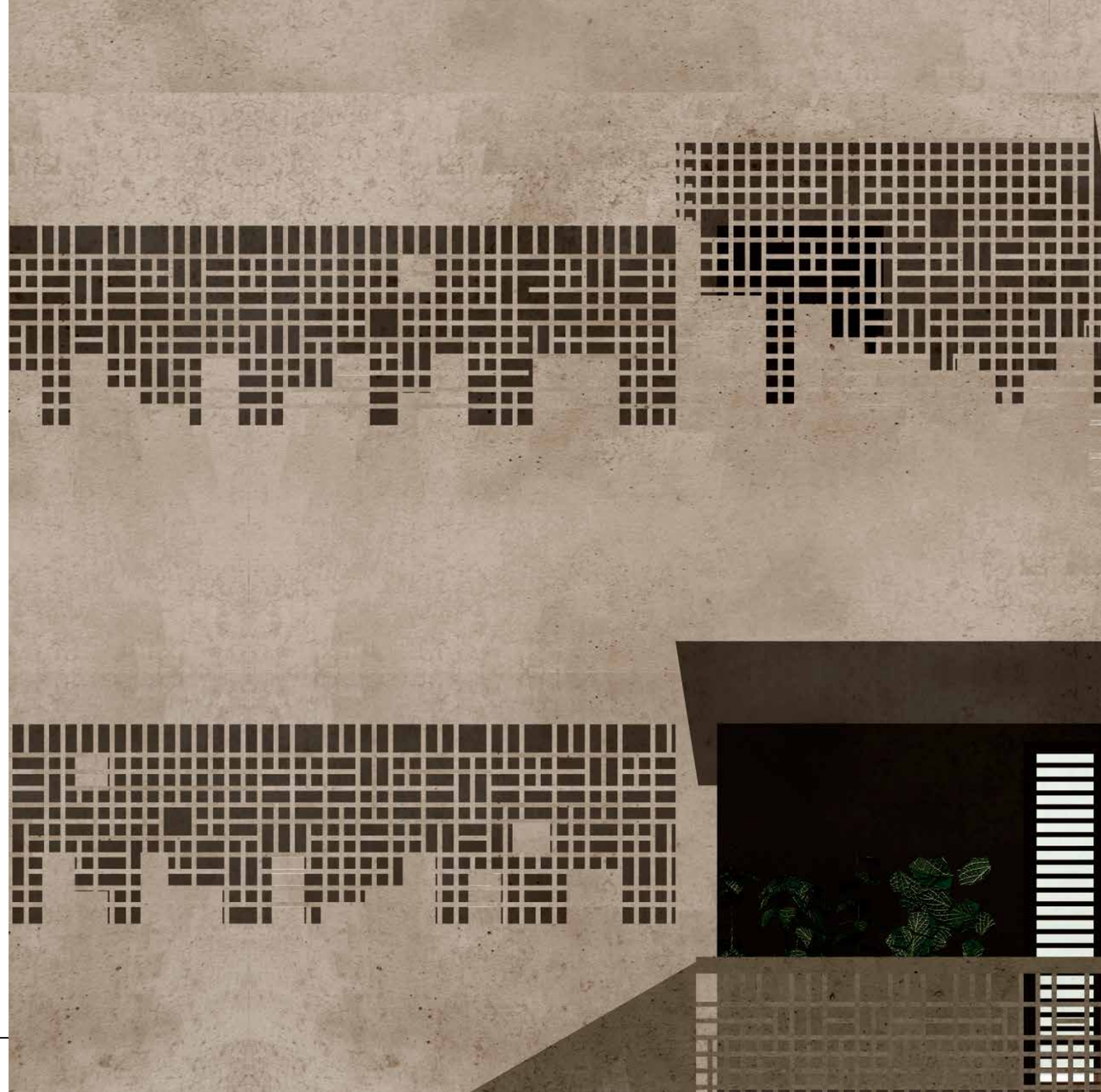


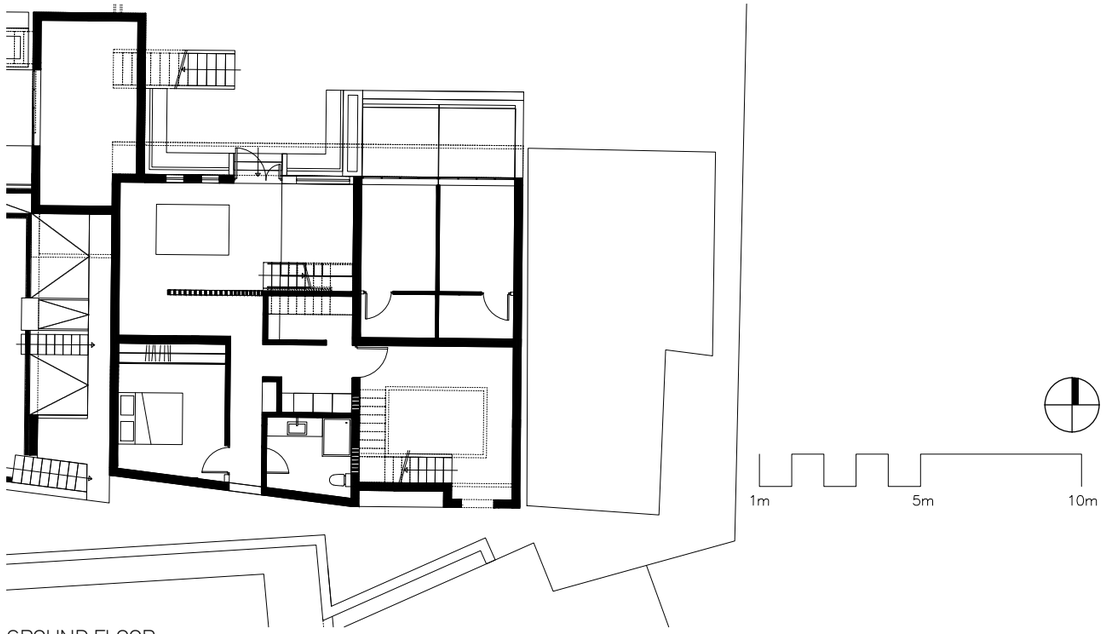




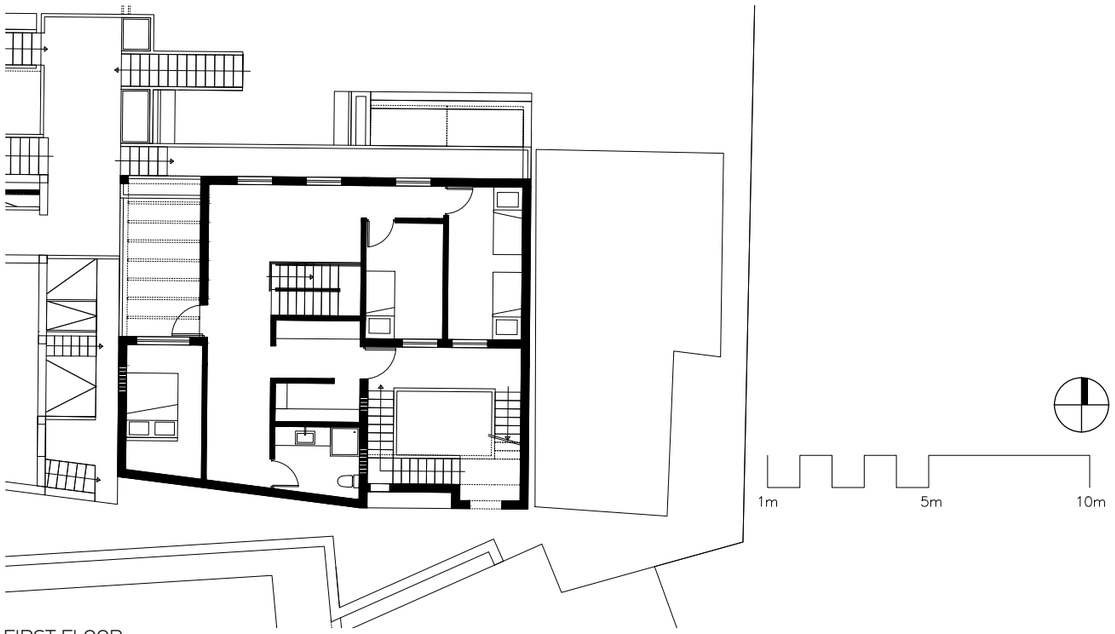
«Unfinished» interior and openings

An intentional decision for this stage of the project is to leave the design of the interior of the dwellings unfinished. This radical concept espresses our wish to let the inhabitants appropriate as they want the building and recreate by this way the feeling to be «home». The openings represent the encounter between the outside and inside. In this culture where openings become mysterious by the addition of several layers or ornementation in order to see without being seen, the design of the facade must be the result of the interior design. Two scenarios are under consideration. The first will be to create a index of openings where the inhabitants will be welcome to choose the more suitable answer according them. In combination with a serie of workshops, that will guide the design to its complete form.
And more radically, the second scenario is to let the facade in its unfinished state. However, it sets some guidelines to reach a future harmony. Free to fill the empty frames as they want, the project flexible for the wishes of the future generation or alternative tenants.
Already the design has taken under consideration the possibility to evolve in a certain degree such as the subdivision or extension of each flat.





GROUND FLOOR



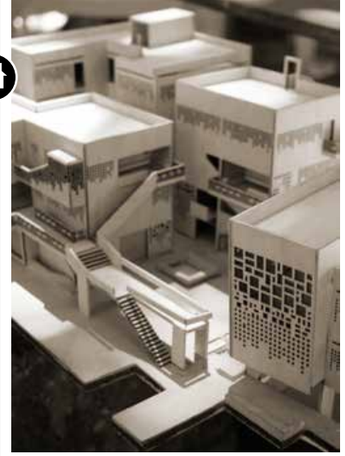
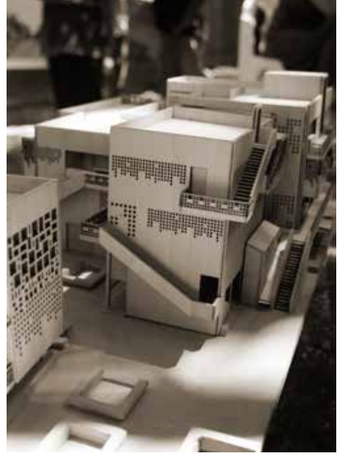
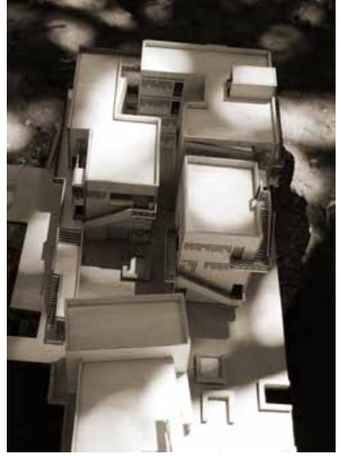
FIRST FLOOR

Proposition for dwelling based on interviews and workshops with the actual resident.

The house has originally two floors. Nevertheless, the concept of the interior design includes enough flexibility to seperate each floors and give the required independency for each part. That was the demand of the owner that wanted the possibility to divide the house according the evolution of his family. The design includes also the preservation of Swahili way of life. The religion cannot be forgotten when it comes to interior architecture. A specific attention is given to avoid any perspective on the kitchen space as well as the back of the flat.

Electrolux

FRIGA

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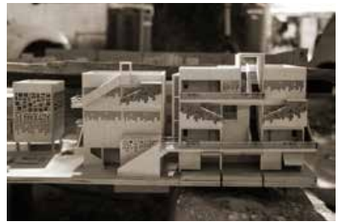
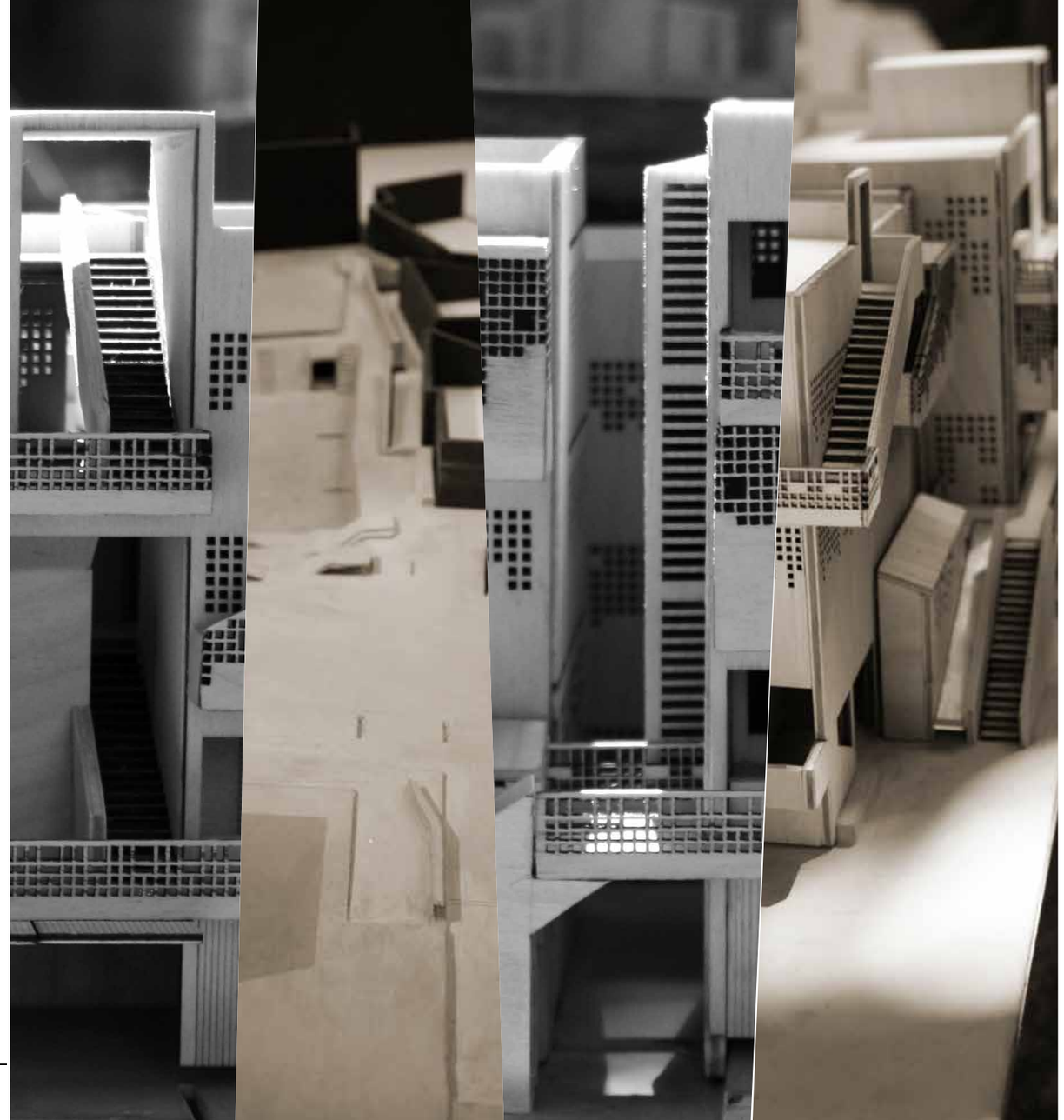

VII. APPENDICES

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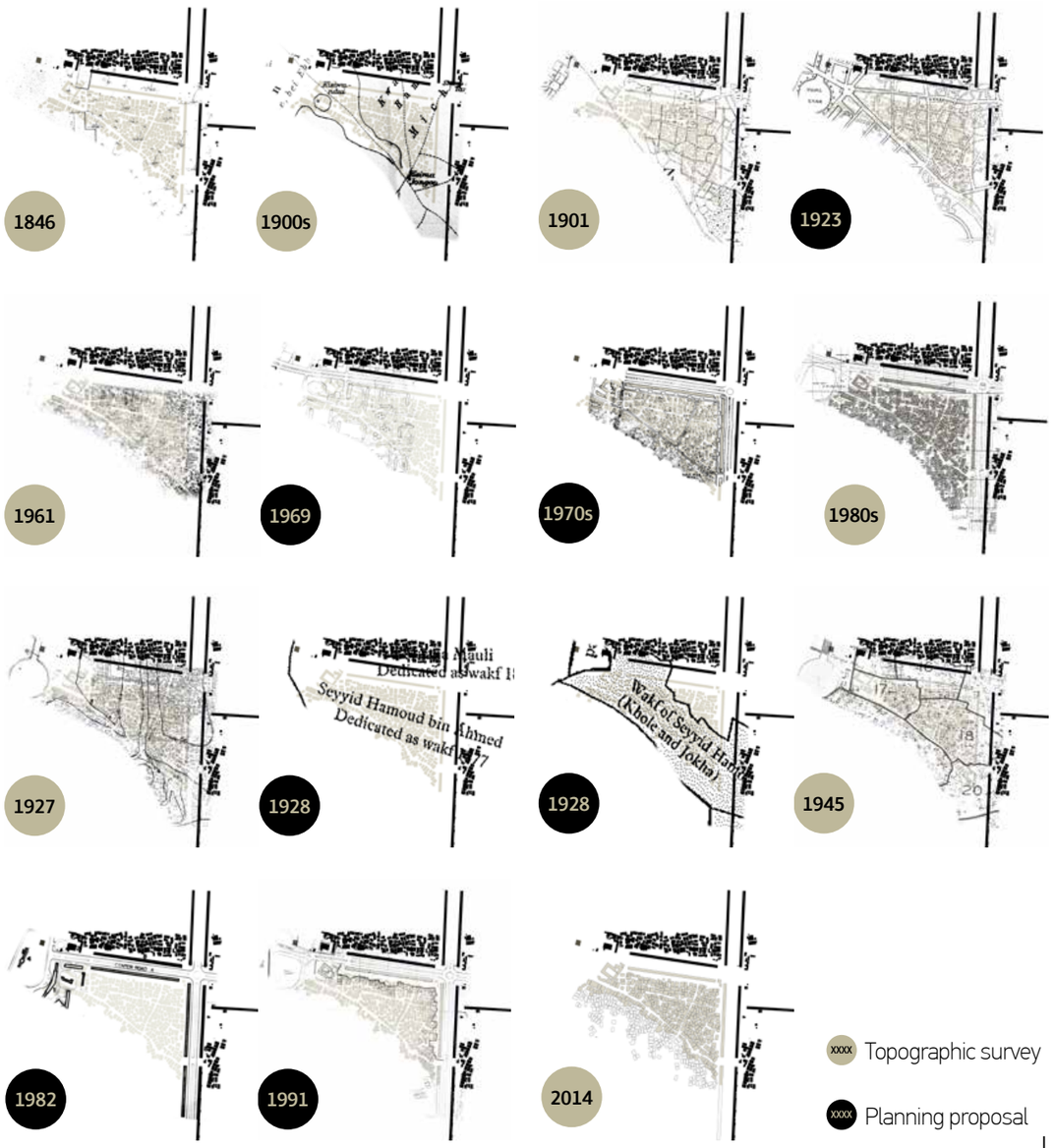
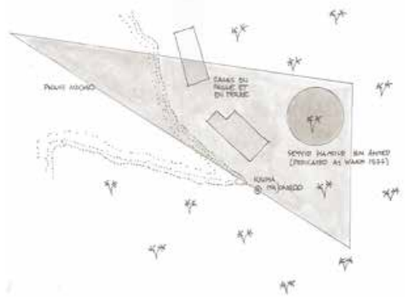


Historic evolution of the triangle
The urban development of our study district. In order to have a visual reference, we kept in every step the today's urban plan [2014] in color and a bigger part surrounding as a reference in black. On top of each one of the steps we traced all the plans that we discovered during our research in the official archives.*

On the left page:
1846: Guillain
1900s: German map
1901: Colonial survey
1923: Lanchester master plan
1927: Colonial survey
1928: Land control [Laura Fair]
1928: Land control [Laura Fair]
1945: Ng'ambo folder base map
1961: Colonial survey
1969: Scholz M
1970s: Michenzani New Town
1980s: Topo survey
1982: Chang Kequan master plan
1991: DoURP -project for a park by Ghalib Awadh
2014: DoURP Survey

On the right: Implied digramms from Antoni Folkers "Genesis of KiKiMi Triangle": Kisiwandui, Kisimamajongoo, Michenzani districts. In circle the focus area is indicated.
pic1: circa 1870
pic2: circa 1900
pic3: now

**This work was conducted in collaboration with the architect Antoni Folkers [AAMaters].*



circa 1870

circa 1900

now

Name: Sudi
Age: 65 years, born in Makadara
Occupation: farmer but retired police.

Question: Describe this area in a few words? Michenzani?
Answer: *"Michenzani blocks are good physically* (by eyes), *but for poor people like me I can't satisfy myself, because you get only two rooms , you can't satisfy yourself because my our family is big, at least the coming multistories should put at least four rooms, at least will help. Sometimes you get visitor with three rooms, it is not enough. I have nine children living in this house and they are now adult. My brother lives in Michenzani block but always blame because of not enough rooms. The multistory builders should add more rooms, baraza is not necessary in the multistory houses."*

Q: What's the difference between life in a multistory building and a ground level?
A: *"Ground houses are good, they have their entertainment and even the multistory houses are good with plenty of pleasure.*
Another thing is water, water is very important, it should reach up the blocks. I ask you to take this note (water) to the builders of multistory houses, my house has no garden, the open space is for domesticating animals like chickens and rabbits.
I use most of the time farming, Kianga, during the evening I stay in maskani, in baraza where I meet people from different areas and friends."

Q: What do you like about this baraza?
A: *"In the baraza, What makes me happy is games/bao, drinking coffee, talks etc.*
What to be preserved for multistories is space for kids to play. It will be good because no space for kids to play. But there is a house of Karume, he used to live there."

Q: Why it is called Kisimamajongoo and do you like this street?
A: *"You see a person likes a place because he/she gets his/her needs, it is true that I used to stay here for long time, but I am on the way to move from here to Dar es Salaam, if happen the house is bought by someone even today, I am ready to move even now."*

Q: What do you think about multistory buildings? Would you live in one?
A: *"Concerning multistory buildings, I cant image anything, If I am here, I would like to live in multistory house but should be built in the styles we want for examples, to consider number of rooms, up flats should consider the ability/age of the people, I would propose to have elders living in the ground floors, may be even first floor, and young to stay up flats. From my heart, I don't know how many flats, but you can help me to answer that question. May flats are not issues but if lift is available there will no problem. But we Zanzibaris we know each other, there could be a lift and after six months it stops, but if there are good team , it is possible. If infrastructure is good, I don't think of any problem. And I propose ground levels to have shops, spaces for playing and above, living houses. "*

Q: The difference between here and multistory house?
A: *"We see live in ground houses is good. People in flats have difficulties with the water. My toilet is better here, but they have problems."*

Q: What do you imagine the future of this area will be?
A: *"If the street is to be modified, economic activities should remain here, like youth to get spaces for doing their economic activities, and then they are to put into consideration roads, tarmac roads like Tanga city, it is easy to direct someone."*

Name: Suleiman
Age: 40 years, born in Pemba
Occupation: shopkeeper for 14 years.

Question: Do you know what was in this space before this building was here?
Answer: *"Before this house there were graves of local people."*

Q: Where do you go in the evenings or if you want to meet people in the neighborhood?
A: *"Many people come here during evening, playing different games, talking, if you come during evening it becomes different from now* (morning), *many people sit here, watching TV, football, eating urojo* (street food) *gathering to have talks."*

Q: If multistory building is built would you like a baraza in the area?
A: *"It depends upon the design of the street, you can have a street then put space for kids to play, leisure spaces. Therefore there can be community baraza that would be used by every body who likes."*

Q: What do you imagine the future of this area will be?
A: *"Every day the street changes, it is totally different from early days, during early days, there were only ground houses/ small houses, but nowadays, many merchants are attracted to buy houses and build multistory houses in this area, I within a short time, it will look like Mlandege.*
I would like if there is master plan, the street should be constructed like other streets in other areas/countries. Places for kids to play, I went to Mozambique, I liked its plan because of the way it was planned. That street is Nampula, Msimbwa, even if they are now old you can see main roads with trees besides, there are spaces for children to play.."

Q: Why kisimamajongoo?
A: *"I heard that there was well close to Kisimamajongoo police station that had many millipedes in it, ,that story I got from Mr. Muhsin, he was elder, but recently died, he was a story teller, he was very close to Karume* (the first president). *They used to meet at Kisimamajongoo, next to Karume house."*

Q: What do you like about this area?
A: *"What makes me happy with this street is habits, experience with people, to understand each other with many people. Understanding with people makes somebody attracted with something. I don't live here, I live at Fuoni and my family stay there but most of my time I stay here* (shopkeeper), *I close my shop late evening like 2 or 3 am."*

Q: What are the problems with this area?
A: *"This street has no problem it depends upon how you decides to live. But it does not look good now, how could it be good while at the same times there a lot of containers dumped every where, insects, animals, dirty, our street does not look good, like what the street is supposed to be like stone town, it is very dirty, stone town gets support from government, we have no support."*

Q: What do you think about multistory buildings? Would you live in one?
A: *"Multistory is good, if I get chance I wish I would live in that house/multistory. Because security becomes good, small space can be used by many people. 3 flats are enough, not to be very high, buildings should be many , there should be main roads, also it wont be bad if business activities are put in one area, especially in the areas close to main roads* (front spaces) *up to Kisiwandui school and they will be good. "*

Name: Saada Suleimaan
Age: 40 years, born in Kisiwandui
Occupation: petty trader, living 19 years in Kisimamajongoo

Question: Would you like to stay in this area or move elsewhere?
Answer: *"I think I wish to stay at this place, I am not planning to go anywhere else perhaps only looking for a job."*

Q: Do you know what was in this space before this building was here?
A: *"From the story I heard from the people there was a house here, I don't remember it exactly how it was but there was, so people aborted it and reconstruct this one, but our main concerns here is water, with electricity we don't have any problem."*

Q: What do you like about this area?
A: *"We are living in good neighborhood here, we understand each other, we give each other liberty but we are supporting each other in a good way. Like my house, our baraza is inside the house, we and our guests are using it especially when are at kitchen place, we are doing most of our chores there."*

Q: Are you planning to have a baraza in the future?
A: *"Multistory buildings do not need baraza, having baraza is an old fashion. Now people are building houses without baraza outside. Now people are building kitchen with baraza, and they do everything there, so no need to keep them ."*

Q: Do you have a garden?
A: *"My main garden is Asumin, I am using them and let anyone interested to have them as well. Now life has change a lot, there is no time for telling children stories, transmit cultural things to them, children nowadays are busy, they are studying"*

Q: What would you like to be preserved in this area in case of future changes?
A: *"That Ndio house (*Karume house*) we have to preserve it because it has very important history, like recently people passed there with their drums, celebrating the revolutionary day, they keep telling each other, this is Karume house."*

Q: Anything that you don't like about this area?
A: *"To be honest with you I found no problem in this area, it is safe, perhaps the problem if in-proper ways of throwing away rubbish and another problem which is very serious in water supply ."*

Q: What do you think about multistory buildings?
A: *"Anyone who want to build it, why not. Living in multistory building is good, but the life there needs water "*

Name: Suleiman Nassor Mansour
Age: 63 years, born in Mwera
Occupation: farmer

Question: With whom do you live this house?
Answer: *"I am with my child and my child is the one who own this house, he lives in Shamba village. He is a son of my sister, a son, because for all years I have been living here, I brought him up when he was young, he is now married but he lives in Shamba. I live here."*

Q: Did he inherit this house?
A: *"Yes, from his father."*

Q: Therefore, you live with your son whom you say he sometimes stays in shamba, but not anyone else?
A: *"The other one is my real son, but not always , he is not always."*

Q: If happens that you have been taken to another place to live, will you be ready to go with your family or do you like to have a place to live alone?
A: *"My experience is to live here , I can't live in another place."*

Q: And do you know how many generations have lived in this house before you settled in this house?
A: *"A father of this son and I only."*

Q: Therefore, about ,about two generations since it was constructed?
A: *"Yes."*

Q: The one who constructed the house is the one whom your son inherited the house from?
A: *"Yes, He inherited the house from the one who constructed this house. In early times I don't understand how the house was, but the owner bought it."*

Q: Aah. That man bought the house, when he died his son inherited, the child of your sister?
A: *"He lived here earlier, then left the house, his leaving made me live here alone."*

Q: Is the space in this house enough? How many rooms you have?
A: *"Almost."*

Q: For how long have you been in this house?
A: *"It is now about 30 years+, may be 32 up to 35."*

Q: Therefore all your family used to live here? All your children lived here?
A: *"Not all, but most of the time, I married and stayed here, and my wife and one of my son was born here."*

Q: Where do your brothers and sisters together with other relatives live?
A: *"They live in different places, not in this street one lives in Mwembetanga."*

Q: Do you remember when was this house constructed?
A: *"I can't remember, many dates, very big but I heard from elders that this house is very old."*

Q: This is yours? But you don't know who constructed the house?
A: *"Yes, it's mine. No, I don't know."*

Q: But you have heard maybe, before this house how was this area, what was found in this area?
A: *"Before this house, no I don't remember."*

Q: What about water and electricity?
A: *"Electricity is Ok but water no, no water in this house."*

Q: Where do you fetch water?
A: *"These wells, we get water from wells, loooh. But many years we have no water in the house."*

Q: Since you stayed in this house, have you ever renovated this house? What kind of renovation?
A: *"Yes, I have. The house got collapsed, it was mud house. I put blocks, but also it was of tin roof, now I put iron sheets.*

Q: Why did you do renovations and when?
A: *"Because it was in poor condition, it got collapsed sometimes. Many years back, yes about ten years, may be twenty, probably, or 30 plus maybe... Because I didn't settle until we completed the renovations. We have constructed inside walls."*

Q: Do you remember the boundaries of land for your house?
A: *"Yes, it is there... no more space."*

Q: In these areas like here, or the other place of this street, where do people gather for social events e.g meetings, or other events?
A: *"People in this street have no such tradition, may be most of the time stay in the baraza, like this, we have sit, that is all, but most of the times everybody has his/her own life, even sometimes, when event happens, everybody carries his/her own burden."*

Q: Now how do you use these open spaces? Let's say like the houses behind this house, you can find big open space, which is not used, or it is used for what purposes?
A: *"They are used to serve street events, we sit down, but we mostly use baraza or sometimes somebody stay inside the house only. This space is like a road."*
Q: For going and returning?
A: *"Yes, no big space, is only small space as you can see here and the house the same."*

Q: Does your house have baraza?
A: *"Baraza at the front and at the back."*

Q: Do you mostly use baraza?
A: *"Yes, like this (*interview was done on his neighbor baraza*)... Yes we mostly sit here."*

Q: Do you use the baraza of your neighbor?
A: *"That is most, many times, all people here have the habit of staying in that baraza (*baraza of neighbour*), people come from town, from far so as to sit in that baraza. They come to get stories*

from baraza of Kisimamajongoo, it is a very famous baraza since the time of our grandfathers. Kisimamajongoo street, elders had their friends, living from different areas, but headquarter of stories was there. Long time, it was in that baraza, Karume's house baraza, then many people used to come."

Q: If multistory house is constructed, do you still need baraza to be constructed?
A: *"Baraza must be there, because whatever happen you can't stay up stair every time. May be you are now elder, you cant climb up and down, but if the age is still strong you will need to go out, to have talk to people, but if that is what you are talking if you have good Master plan, it will be very good but baraza is very important because if people come from job and enter his house he should go to Jamhuri garden to find baraza."*

Q: Therefore what is your advice concerning multistory house and baraza?
A: *"Yes; there should be space for recreation."*

Q: Therefore you say each multistory house should have baraza down or you can build many multistory houses then to have specific place for baraza?
A: *"Yes, there should be special places for recreation."*

Q: Therefore what is your advice concerning multistory house and baraza?
A: *"Yes; there should be space for recreation."*

Q: Above the multistory house or?
A: *"No, down, between houses like this and this. Many people in the street, our space to sit for stories and talk should be there, in the space that will be wide, because if the street is built, the street will be wide and extend, big space will be obtained, open space should be there but not dirty/carelessly managed, they should build benches, in the evening people go and have talk in their street."*

Q: Is there a garden in your house?
A: *"No, I have no garden, no space for garden, no."*

Q: But in the evening, where do you sit or go so as to meet your friends?
A: *"There in the baraza, that one."*

Q: Have ever heard any story concerning baraza that you use, may be when it started, how it evolved, year?
A: *"Since early times in this street our forefather of about 80 to 90 years old, that we now had in that time, when they were 15 or 16 years old, used to meet as you see houses are very old in this street, since they were born in their streets, in the evening they used to meet at Mnazi Mmoja, but this is their place, now during evening, they stay in their baraza in their streets, they don't go far, that's why even nowadays the tendency exists, our parents, we and our young children have such tendency of life, that baraza , was used by elders when we were still young children. We used to meet and have a talk in the neighboring baraza, now we have moved ahead to elders baraza, age has gone we are now elders, but baraza are the same since ancient times."*

Q: In which areas in this street social events like taarab, dance, storytelling are performed?
A: *"Aaah, nowhere..."*

Q: But very famous places for cooking maybe?
A: *"Food for selling, selling? "*
-Yes.
"No, places for selling foods are in the kiosks, they are there in the kiosks, it is a nowadays habit, business foods are cooked inside like chips, but in the house there are no such business."

Q: If it happens to that street to be modified very much, what thing do you think to be left untouchable with such changes? Maybe houses or trees or cemeteries/tombs that are very important to this society?
A: *"No in this street, from Kisiwandui up to main road no."*

Q: And aren't there any house of historical significance in this street?
A: *"Mmmmh! No."*

Q: What do you like in this street?
A: *"This street is safe, sure, safe, it is a very good one."*

Q: Now for example, If ask you to describe this street using one word, what can you say?
A: *"My granddaughter this street is safe and peace."*

Q: Do you think there is difference between Kisimamajongoo and Stone Town?
A: *"Its difference is its street plan (architecture), Stone Town has no plan, houses were built carelessly, they bring hotness, very hot in the street, they create fear during night, its construction was not planned."*

Q: How about our streets here?
A: *"These streets are open, if they are to be built in plan, therefore, they will resemble to other modern streets, it won't create fear like in Stone Town."*

Q: Does this street have famous cooks?, taarab singer, storyteller, are they in this street? Maybe you will find a person being mentioned because he is great talker, or may be a famous cook or good henna painter?
A: *"In fact I have no idea about that."*

Q: What image do you get of the future of the street?
A: *"I think the street will be good, if there will be a good plan, it will be great."*

Q: Which tradition unites you all in the street? Something that makes you have good cooperation in the street, if good, it is good for all of you?
A: *"Enhee. Yes, we have such kid of tradition."*
-Which tradition makes you one community?
"Only our beliefs. Because we live harmoniously"

Q: Therefore no traditional dance, no traditional games that join all of you?
A: *"Aaah, no, no such kind."*

Q: Are there women entrepreneurs in Kisimamajongoo? Maybe they have their NGO's?
A: *"Aaaah. Some issue are difficult to understand, not simple to understand, but may be they are."*

Q: But if they are there, do you think they help to boost the livelihood of its members?
A: *"Aaaah. No... I cant understand, because I don't concentrate in some issues."*

Q: And aren't there any clubs, sports, entertainment or maskani/sitting point?
A: *"No but, maskani meaning baraza for story and talking are there."*

Q: Where do children go during evening?
A: *"Young children do not have place to play, they just make decision where to play, tomorrow here, the other day they play in the main road and we chase them away from the main road or they play at the back of the house. We let them play, if they start their disturbances we also chase them away, they have no specific place for playing."*

Q: And there are space for women to do their handcrafts like weaving and are there any such kind of crafts in Kisimamajongoo?
A: *"In ancient times crafts were there and formed part of the business, but not officially they just make small units but never had direct investment, but we have hair designers and weavers, good henna painters."*

Q: And are there specific places for men to meet?
A: *"To do what men?"*
-They meet, talk and do their activities without women.
"Eehe yes, for example we meet in our baraza there, then there are young who meet in Karume's house , again there are other young in the other baraza over there."

Q: Now what are your ideas behind multistory houses?
A: *"I think it is good idea, probably it will do away with bad concept that my neighbor has good multistory house which is good and clean but I live in ground house . Sometimes, it makes us feel bad."*

Q: If it happens how many stories above do you want?
A: *"Should be good plan, not just multistory."*

Q: Here there are many multistory houses, but which one most attracts you?
A: *"In fact, planned house look good, if that big one is in plan, it will be good, plan should be very much attractive, should make our street attractive, our street looks good, rather than multistory houses because there is no plan, they are only residential house but without plan, just multistory house, it is*

just misfortune, specifically these small multistory houses, but Ok."

Q: How many flats should a block have?
A: *"About three flats, a house looks very good, three stories are enough, then 3 stories make people, even elders and sick, able to live and climb up /walk."*

Q: Do you think there is difference in life between multistory and ground houses?
A: *"Do you know ground and multistory houses, if you look attentively, ground houses are very much comfortable, it has its authentic beauty, because if you come from your travel, you enter house, you relax, if you are sick, it is easy to take sick outside, carry him/her, even disabilities is easy to carry him/he outside, therefore, ground houses have advantages."*

Q: For how long have you been here?
A: *"Almost 40 or 38 years."*

Name: Nassor Bausi Nass
Age: 58 years, born in Mwembeladu hospital
Occupation: farmer, retired military force

Question: Why this area is called Kisimamajongoo?
Answer: *"Kisimamajongoo because that name is difficult to say, but many say that there was a well in this area of Kisimamajongoo with many millipedes, in that days almost all the areas were bushes, only Darajani was a street."*

Q: What do you like about this street?
A: *"What I like in this street is peace, no chaos, noise, disco music during the night, also no disco rooms /clubs in this area."*

Q: What's the difference between here and Stone Town?
A: *"The difference between Kisimamajongoo and Stone Town is its buildings. Because those from stone town are not houses, just very big, big houses, but only small windows like a house of pigeons, aah, that construction design is bad, if there is a need to demolish house, those in Stone Town should be demolished first, its roads are very narrow, cars can't pass through and firecar in case of emergency can't pass."*

Q: Are there any singers here?
A: *"There was one daughter but she moved. The henna painters are called 'waarabu wa Dubai'* (Arabs from Dubai) *and the cooks of pilau* (rice with meat) *here are not young at all. Sellers or pilau are passing by with their bicycle and basket.*

Q: What do you think about multistory buildings? Would you live in one?
A: *"If multistories are constructed, they should be of two flats, which can hold even four to six families. Each apartment should be well constructed with all necessities. I will be ready to live there if still I am alive when the multistories are constructed. Many people have moved away from Michenzani, many elders cant go up the block every day. There was a man who every one step has to stop for a while, it is better if lift is considered during construction."*

Q: What's the difference between life in a multistory building and a ground level?
A: *"If you stay in the balcony in multistories you get fresh air but they should be uniform for the whole street, the same level."*

Name: Mustafa Ali
Age: 40 years old
Occupation: electricity engineer at the KMKM boat (marine guard)

Question: Tell us a little bit about yourself.
Answer: *"My name is Mustafa Ali, I am a technician, I am staying at Jangombe, other side of town (Ng'ambo). I am 40 years old, I have two wives and 6 children, 5 girls and one boy. I am working in the KMKM boat (marine guard) as electricity engineer."*

Q: Why do you think people keep fences at their house?
A: *"For security or safety."*

Q: Do you mean it is not safe if you don't have fence?
A: *"Yes, it is. To be honest, when you fence your house, people are respecting you and you live very comfortable with trouble makers."*

Name: Leila
Age: 31 years old
Occupation: housewife

Question: Tell us a little bit about yourself.
Answer: *"My name is Leila, 31 years of age, born in Gongoni, house wife; I live with her husband and my children. The house was constructed by the family members of my husband."*

Q: What do you think about multistory buildings? Would you live in one?
A: *"I am ready to move to multistory house once I will be given a new house. My house has kitchen, toilet, 2 rooms and it is 6 years to be there. My parents also live in Gongoni. No idea of when the house was constructed. Multistory house does not need baraza."*

Q: Do you have water and electricity in your house?
A: *"We fetch water from the nearby well which water is salty. The house has electricity."*

Q: Where do you go if you want to meet people in the neighborhood?
A: *"No space for women to meet for different activities. The house has two baraza but I don't go to the neighbors' house. "*

Q: In case of change, what do you think it should be preserved?
A: *"Karume house to be maintained and I have no any idea about history of the place."*

Q: What's the difference between here and Stone Town?
A: *"Stone town is good because no problem with power."*

Q: Are there any famous people in this area?
A: *"In the street there is one taarab singer known as Ali Ibrahim of Nad Ikhiwan Safaa."*

Q: What do you think about multistory buildings? How many levels should they have?
A: *"If the house is well constructed, it will be very good. It will be good it the multistory to have 2 stories."*

Q: What about commercial activities in this street?
A: *"I cook kachori for getting my livelihood but I don't teach my children, they are still young."*

Q: Other concerns during multistory house construction?
A: *"Accessibility to water, open spaces for kids to play, good environment, cleanliness as opposed to Michenzani blocks."*

Name: Salim Issa
Age: -
Occupation: -

Question: What is your opinion about multistory buildings?
Answer: *"My name is Salim, to be honest, I don't have much to contribute, because people have contributed already, but my main concern is on ufuo drainage* (a place where passed away people are washed). *If we are planning to construct multistory buildings, please lets not forget to build ufuo drainage, it will be crazy after we passed away we are looking for drainage elsewhere, it is good to have one after two or three multistory, that will be for public use. "*

Q: What do you imagine the future of this area will be?
A: *"Another thing which give us doubt is about a neighborhood, we wish to stay in this neighborhood even after the construction of the multistory building, you know what? We have been living in this neighborhood for years, we are living in a very good way, we are treating each other like relatives or even more than how we treat our own relatives, we are together for hardship and happiness, so if the programe will disturb our neighborhood that will be too much, when you replace my good neighbor with one who is not understandable, perhaps he/she is a drunker, thief, poor in terms of manner, it is a very big temptation to us, so we are begging you to consider and appreciate our neighborhood, if possible give us a chance to choose whom we want to live with, because some people are unbearable to live with."*

Name: Subeir Bin Subeir
Age: 35 years old
Occupation: President's Office

Question: Who are living in this house?
Answer: *"My father and his family."*

Q: How many generations have lived here?
A: *"I don't know because we bought it."*

Q: There is plan to built multistory buildings, are you ready for this?
A: *"Yes, I agree but my doubt is if there is enough space to built the multistory houses."*

Q: How many years have you been here?
A: *"It's about 20 years."*

Q: Do you have relatives live near by?
A: *"Yes."*

Q: Do you know when this building was built?
A: *"No, I dont know."*

Q: Do you understand the boundaries of this building?
A: *"Yes, the front and back of the existing house."*

Q: Does the building have garden?
A: *"No."*

Q: Do you get fresh water in your house?
A: *"No water in the house, we get water from our neighbor which is salty water."*

Q: How about electricity?
A: *"There is electricity."*

Q: Since the building was built, have you ever done any changes?
A: *"Not yet."*

Q: Is there any open space for social issues?
A: *"There is no space, but we usually use baraza for our social meeting."*

Q: Does your house have baraza?
A: *"Yes."*

Q: Do you use the baraza of your neighbors for sitting?
A: *"Yes."*

Q: What would you like your house to have more?
A: *"I like the house to have garden."*

Q: Do you like this town?
A: *"Yes, very much."*

Q: If you are asked to move in multistory house, will you be happy?
A: *"Yes, if it has my basic needs."*

Q: Is there any problem in this town?
A: *"No."*

Q: Is there any difference between Ng'ambo and Stone Town?
A: *"In Stone Town there are hotels and space for recreation."*

Q: How about security?
A: *"It is there."*

Q: Is there any famous people in the area?
A: *"There was one lady called Bimkubwa; a madrassa teacher, she is already dead. Bi Zainab and Bi Faudhia are henna painters."*

Q: What do you think if the town is built in multistory houses?
A: *"It's a good idea, but the number of bedrooms should be considered to fit our extended family and not like Michenzani."*

Q: Are there women who are entrepreneurs?
A: *"Yes, there are some, who sell urojo."*

Q: Do you think their business boost their economic activities?
A: *"To some extent, they help."*

Q: Do you teach your children such knowledge?
A: *"Yes."*

Q: Is there any special space separately for women and men?
A: *"No."*

Q: What do you think your house should be?
A: *"It should be better to have three stories and open space."*

Name: Fatma Omar
Age: 75 years old, born in Mwembeladu
Occupation: Housewife

Question: Do you remember how many generations have lived here?
Answer: *"I can't remember."*

Q: How did you get the house?
A: *"I constructed it."*

Q: If you are told to move to multistory house, are you ready?
A: *"We are ready after having discussed and agreed each other."*

Q: Does the house has enough space?
A: *"Yes."*

Q: For how long have you been here?
A: *"More than 30 years."*

Q: Do have relatives living close to this street?
A: *"No."*

Q: Do you remember when the house was constructed?
A: *"No, I can't remember."*

Q: Do you remember, who built this house?
A: *"No, I don't know."*

Q: Does the space for the house has boundaries and open space?
A: *"I know its boundaries and little open space is also available."*

Q: Does the house have water?
A: *"No water in the house, we get public water and from neighbors".*

Q: Electricity?
A: *"There is."*

Q: Have ever done any repair in this house?
A: *"Yes, any time when the house gets problem."*

Q: Is there public space where people meet and share ideas and socialization?
A: *"No, everybody stay at home."*

Q: How do you use open spaces in this area?
A: *"If happen for example, wedding ceremony, funerals, and other social events."*

Q: Does the house has a baraza?
A: *"No."*

Q: Do you use baraza of your neighbors?
A: *"Yes, many times."*

Q: If multistory is constructed for you, do you still need a baraza?
A: *"It will be very great."*

Q: Does the house has garden?
A: *"No."*

Q: Where do you go in the evening?
A: *"I don't go anywhere."*

Q: Do you know any history of this area?
A: *"No, I don't know."*

Q: Are there cultural activities in this area?
A: *"There are not. Just children play games e.g "Ukuti" in the evening."*

Q: If multistory houses are constructed, the street will completely change, so do you think there is a need to preserve some items?
A: *"Yes, "NDIO" house, Police station."*

Q: What about trees and open space?
A: *"That space is there and is called Red C that is used for different activities for Michenzani people."*

Q: Why this area is called Kisismamajongoo?
A: *"We have heard that the sea used to come up to NDIO house and when the water retreated then a lot of black millipedes came and hence it is called Kisimajongoo."*

Q: Do you like this area?
A: *"Very much because we have stayed for a long time."*

Q: Are there any problems in this area?
A: *"Very big problem is water, there is no water."*

Q: What are the differences in culture and environment between here and Stone Town?
A: *"Yes, In Stone Town, houses are big, multistory and well planned, commercial activities are done very well and that's why tourists go and stay there and not here.*
Culturally, cooperation in Kisimamajongoo is much pronounced than in Stone Town, ever body carry his own burden in Stone Town, no help."

Q: Are there famous people in this area?
A: *"Famous cooks especially Bi Asia Dani for "Kashata", henna painters, and weavers."*

Q: What is your opinion if multistory houses are constructed in this area?
A: *"The area will be good and very attractive and even people's economy will improve."*
-Questions from others around: *'Who is going to build those houses? Or some people will build the houses and no more money will be needed for us to pay?"*

Q: Do you have space for cultural activities?
A: *"Yes, there are Dhikri performed in the open ground for men only."*

Q: Are there women in entrepreneurship?
A: *"Yes, hair makers, women in saloon, weavers, cooks and henna painters."*

Q: Do those activities help improve the wellbeing of the family?
A: *"Yes, to some extent."*

Q: Do you teach your children these activities?
A: *"Yes, ours and even the neighbors' and up to now many children here understand hair dressing in different styles."*

Q: Are there games for children?
A: *"Yes, "Kobole, nage, eating competition called hot pot, ukuti and others."*

Q: Are spaces for men only and women only?
A: *"Yes, women stay in private baraza but can be seen, and men also in open baraza."*

Q: What image do you have if the area is built multistory houses?
A: *"The area will be good but our worry is our house has seven rooms, so are we going to get the house of the same number of rooms?"*

Q: How would you like the buildings/ multistory houses to be constructed?
A: *"To have 7 rooms and 15 flats."*

Q: Are you ready to live in multistory house?
A: *"Yes, I am ready."*

Q: What are the differences between those lining in Michenzani and ground floor houses?
A: *"In ground floor houses there is good cooperation and support and help are very much pronounced. In Michenzani the cooperation is very low, minimal."*

Name: Pili Juma
Age: 43 years old, born in Kivunge
Occupation: Housewife

Question: Who are living in this house?
Answer: *"My father and his family."*

Q: How many generations have lived here?
A: *"Three generations."*

Q: There is plan to built multistory buildings, are you ready for this?
A: *"Yes, I agree if there is enough space for development."*

Q: How many years have you been here?
A: *"It's about 20 years."*

Q: Does the house has enough space?
A: *"No."*

Q: Do you have relatives live near this area?
A: *"No."*

Q: Did you construct the house for yourself?
A: *"No, I inherited from my parents."*

Q: Do you remember anything before the construction of this house?
A: *"No."*

Q: Do you get fresh water in your house?
A: *"No water in the house, we get water from our neighbor which is salty water."*

Q: And how about the electricity?
A: *"There isn't electricity."*

Q: Since the building was built, have you done any change?
A: *"Not yet."*

Q: Is there any open space for cultural issues?
A: *"There is no space, but we usually use baraza for our meeting."*

Q: Do you use your neighbor's baraza for sitting?
A: *"Yes, also we use for selling, for our business."*

Q: If a multistory house is constructed for you, will you be ready to move to live there?
A: *"Yes."*

Q: If multistory is constructed, will you still need baraza?
A: *"Not needed."*

Q: Is there any space for cultural activity?
A: *"No."*

Q: If the town is built with story houses, which items you propose to remain?
A: *"Nothing."*

Q: Do you know why the area is called Kisimamajongoo?
A: *"No."*

Q: Do you like this town?
A: *"Yes, very much."*

Q: Is there any difference between Ng'ambo and Stone Town?
A: *"No."*

Q: How about security?
A: *"There is high security."*

Q: Are there any famous people in this town?
A: *"Yes, there is a lady called Faudhia who is painter."*

Q: Is there any cultural activity in the area?
A: *"yes, there is the Islamic "dua"* (praying) *every Thursday."*

Q: Are there women in entrepreneurship?
A: *"Yes."*

Q: Are there women in entrepreneurship?
A: *"Yes."*

Q: Do you think their income help their families?
A: *"To some extent."*

Q: Do you think they teach their children such education?
A: *"Yes."*

Q: What sports do children play in this area?
A: *"They play 'foliti' game."*

Q: How many stories do you prefer your house to have, if multistory houses are built?
A: *"It depends upon the land capacity after doing observation."*

Q: What items do you think should be included in the area during multistory house construction?
A: *"It depends upon the needs of the person, e.g. some shops, hospital, open spaces, big mosques."*

Q: Is there any difference of income and culture between the people who live in ground floor and in story building?
A: *"For the question of hygiene people live in story house are very dirty they have no good plan for their waste."*

Q: What image do you get if the area is built in multistory houses?
A: *"I think it will be very good and comfortable one, if the construction put into consideration the needs of the people in the area."*

Q: What needs do you think are to be considered?
A: *"Number of rooms for extended families, open spaces, madrasa for children and dumping areas and water accessibility."*

Q: How many rooms do you think are appropriate for you?
A: *"At least 6 bedrooms."*

Q: Will you be ready to move to multistory house once they are ready?
A: *"Yes, with my family."*

Name: Asha Nassor
Age: 80 years old, born in Pemba
Occupation: Entrepreneur

Question: Who are living in this house?
Answer: *"I live with my family."*

Q: How many generations have lived here?
A: *"I don't know because I bought it."*

Q: Does the building have enough space?
A: *"Yes, it has three bedrooms."*

Q: For how long have you been here?
A: *"It's about 40 years."*

Q: Do you have relatives living near this area?
A: *"No."*

Q: Do you know when the building was built?
A: *"I don't know."*

Q: Does the house have tab water?
A: *"No, it is about seven years without water, I get it from my neighbor which is salty."*

Q: And electricity?
A: *"there is electricity."*

Q: How many generations have lived here?
A: *"I don't know because I bought it."*

Q: Is there any open space for social issues?
A: *"There is no space, but we usually use baraza for our social meetings."*

Q: Do you use your neighbor baraza for sitting?
A: *"Yes."*

Q: If a multistory house is built for you, do you still need baraza?
A: *"Yes."*

Q: Does your house have garden?
A: *"No, is has not."*

Q: Where do you go in the evening?
A: *"I stay home."*

Q: Do you remember any history of this town?
A: *"No."*

Q: Is there any cultural activity in this area?
A: *"Yes, we usually go to Madrasa."*

Q: If the town is to built multistory houses, what things do you think should be maintained?
A: *"The house called NDIO."*

Q: Do you know why the area is called Kisimamajongoo?
A: *"I don't know."*

Q: Do you like this town?
A: *"Yes, very much."*

Q: Is there any problem?
A: *"No."*

Q: Is there any difference between Ng'ambo and Stone Town?
A: *"The only differences are that the people of Ng'ambo live very friendly, and wear nice dresses."*

Q: What picture do you get if the area is built in multistory houses?
A: *"It's a good idea, but I have doubt after finishing the construction; that no compensations of our houses will be made."*

Q: Are there women who engage in economic activities in this area?
A: *"Yes, there are many but doing their activities at home."*

Q: Where are your customer come from?
A: *"Especially, my neighbors."*

Q: Do you think that business help you to upkeep your family?
A: *"No, I just do it as a hobby."*

Q: Do you take any initiatives to teach your children such knowledge?
A: *"Yes."*

Q: What kind of sports do children here play?
A: *"No, they use to go Madrasa and School."*

Q: Is there any special space separately for women?
A: *"No."*

Q: How many flats do you think the house should have?
A: *"It should be better to have one building for one family only."*

Q: Is there any difference in terms of living between the people live in the ground floor and in a story house?
A: *"There is no much difference, but I prefer to live in ground floor especially for my age."*

Ng'ambo: tuitakayo! visioning event discussions.

During the visioning event there was a public discussion presenting the future ideas of the planning authorities to the residents of Kisimamajongoo. This discussion had high attendance from all around the area and several people expressed their opinion but also their doubts and questions. Here are some of the recorded dialogue, translated from Swahili.

Hassan (resident of Kisimamajongoo)**:** *"My name is Mr Hassan, it is very unfortunate that I come late to the meeting, but I have a few questions to ask"*

Saada (member of HUL team)**:** *"Ok, go on."*

Hassan: *"Like my house, it is depended by almost all my family member, like my grandparents, brothers and our children, i don't know how the things will be? "*

Saada: *"I think it is not big deal, when the right time come you will be asked to speak with investors, don't hide anything from them, and please do not accept any of their terms until you know exactly how your demands will be fulfilled ."*

Hassan: *"Another concern is about us, small traders (enterprises) whom we depend our income from small store in front of my house, like my wife she is cooking and selling snacks, but I assume if the building plan is new, even the kitchen setup will be different, I am not sure if she will be allowed to use firewood any longer for cooking her items, I assume she will be subjected to use gas or electricity energy for cooking, we are poor, I am not sure if we can afford to do that. Apart from that, we small traders we invested our money and doing small business at our own house, if it happen that the house become demolished and rebuild again, I assume investors will give us money to rent a house somewhere, but do they think how are we going to survive at that time while we are waiting for multistory to be ready, do they think the possibly of give us money to survive as well for that transitional period. Another thing is about play ground for children."*

Hamidu Makame (resident of Kisimamajongoo)**:** *"My name is Hamidu Makame, my contribution is on children play ground, because humans are different, there are those who feel happy to cause destruction, I am suggesting that in those area we need to have guards to preserve peace and order along the area.*
Another issue is on water supply, we are demanding for good water supply program, we need to have access of water throughout the day. Another important issue is on fire security guard. I recommend to have fire station at the area, and after each multistory we need to have water filling station/ well for fire, we used to have them before but due to the poor construction plan here, the wells disappeared, another thing, is to give us feedback for whatever you able to collect from this excise , please give us every feedback, please inform us how to stand for our rights, we are not very good with contract issue another concern is about the road, the roads are very narrow, please think on how to improve them."

Adam (resident of Kisimamajongoo)**:** *"How many levels/ flat do we have to expect from the multistory building?"*

Saada: *"No, we don't have answer for that question for now, it will depend with your answer if you want 3 or more."*

Hafidh: *"I am asking you this question because, some people are sick, they are having problem with their legs and some other people are disable, my suggestion is the construction should consider that fact that there are disable people in our community."*

Aisha: *"I want to support the other speakers, that in dealing with that issue, maybe we need to have lift/elevator to give fair chance even to disable people."*

Ali (resident of Kisimamajongoo)**:** *"If I understand well the conversation, this whole exercise seems to give people opportunities to propose what they want for their houses, but there is no purposeful emphasis on alleys and good looking of the town. So what will happen to these issues?"*

Adam: *"Aaah, do you think that is possible? If we fail to supply water to ground houses, how can we maintain the cost for elevator at a multistory building?"*

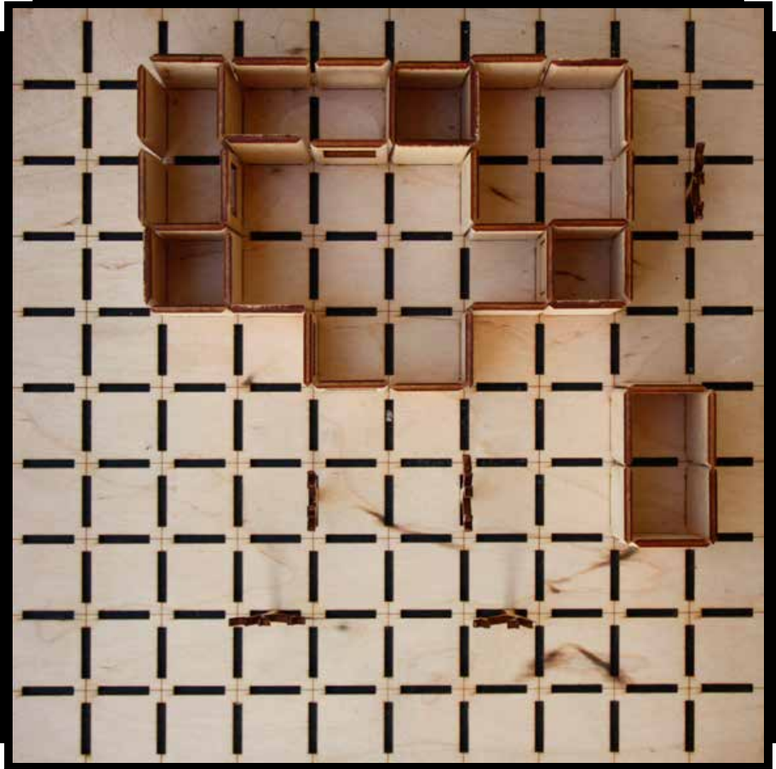
Saada: *"What makes you think that this things are not possible? I believe all the things are possible, lets look a place like Mlandege, which is practicing this program, do they have the same problem that we have here?"*

Aisha: *"No."*

Saada: *"When the place is having a good plan, there are some challenges on it, but we also expect good things as well."*

Aisha: *"Ok, I got it clearly."*

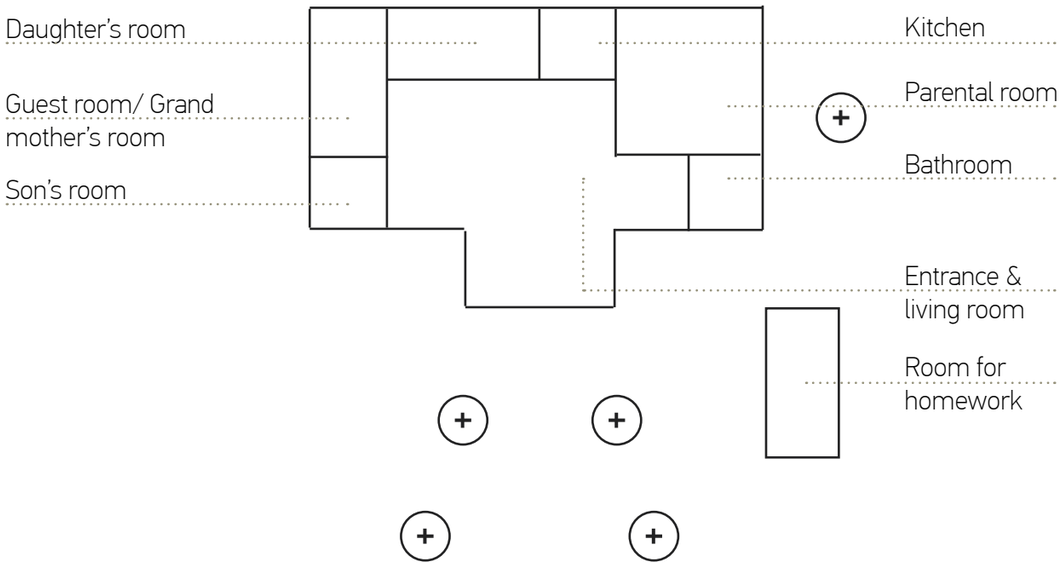
Rachid/25 years old/Dj at the Old Fort/ living at the ground floor of a house in Stone Town//////////////



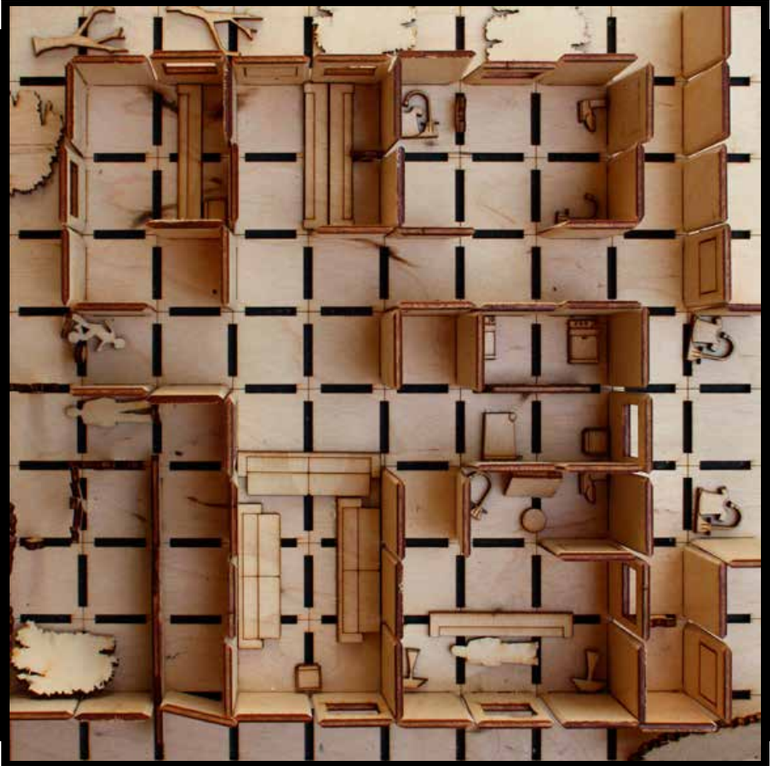
Rachid/25 years old/Dj at the Old Fort//////////
living at the ground floor of a house in Stone Town
//

My home has to be simple.
I can imagine it closed to the beach, with natural and traditional materials. The roof made by leaves of palmtrees as you can still find in the villages. I want my house to be surrounded by trees. I will plant some trees to symbolize the entrance, like an alley.

I will have two children, one girl and one boy.
I don't need a lot of space nor a lot of rooms. But I want a room for my mum. It can be used as a guest room if my mum wants to visit my brothers and doesn't stay in the house. This room has to be closed to the room of my son. It's always like this. The room of the grandmother is always beside the room of the boy.
For the rest, I just need a kitchen, a bathroom and a common living room.
I want also to build a separate room where my children can do their homework without any disturbance.
Yes, this is my house, just like this.



Abdul/24 years old/Employee for an NGO/ living on the roof top of a house in Stone Town//////////////////////

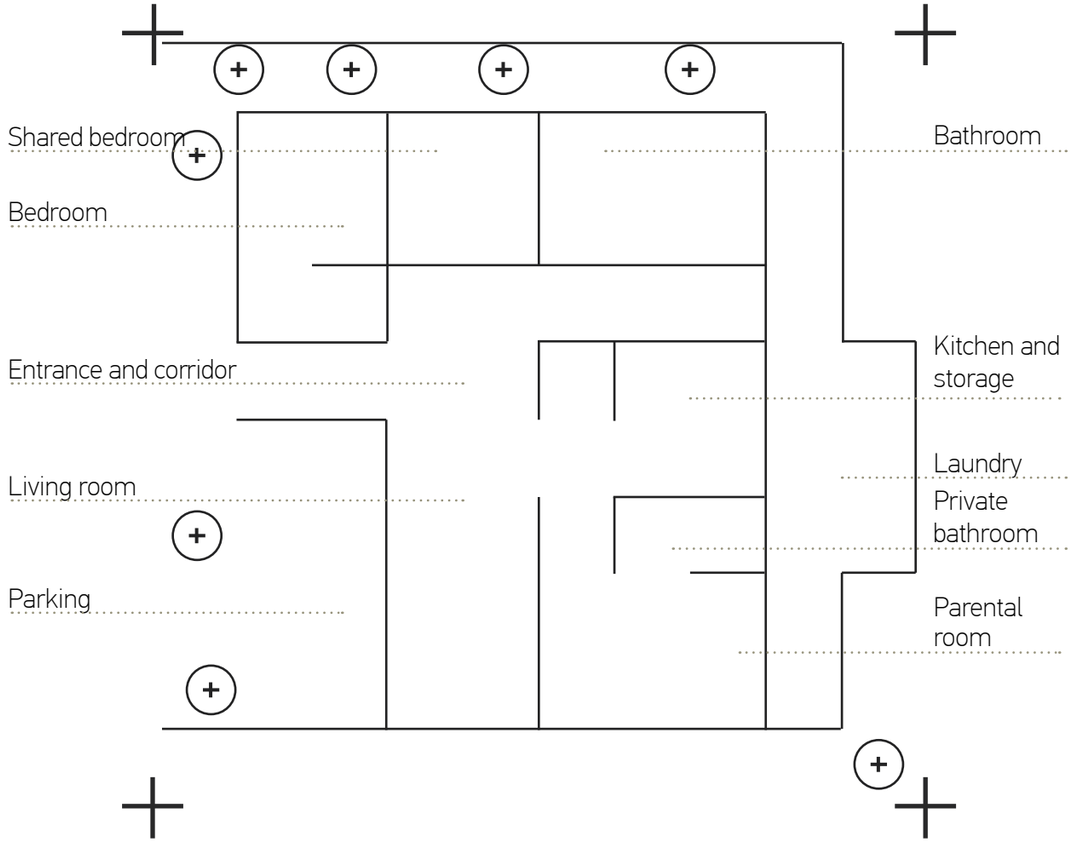


Abdul/24 years old/Employee for an NGO////////////////////////////// living momentanetly on the roof top of a house in Stone Town//////////

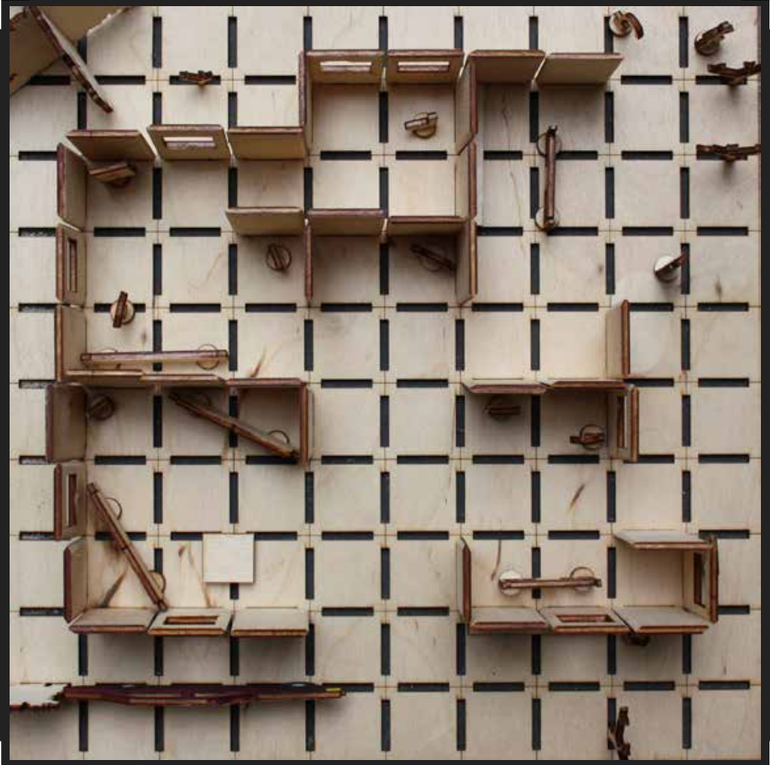
«I want a lot of children because I like children. I want a house where they can feel good and they can have a lot of space to play outisde.

In my house, there will be three rooms, two for the children and one for the parents. One of the room will be shared by two boys that's why I put two beds The other one will be a single room.
For the parents, the room is big and has its own bathroom. You are more independant like this.
I made a small kitchen but it has everything ,even a proper place to put the garbage and a storage room.
And for the living room, I put a lot of couches and a big television. I like watching movies.

There is another bathroom really big where you can take shower and wash your clothes.
Outside of my house, in the backyard, you will have also a place to wash your clothes. This is very important. And in this place, you can wash quietly without being watched by your neighboors. And it's good to have two different places to wash the clothes, one inside, one outside.
Otherwise, in front of my house, I willl park my car and will plant a lot of trees around the fences delimiting my plot.»



Eddie/25 years old/ receptionist in an hotel in Stone Town/
living alone in a flat at the ground floor of Michenzani block 7 /////////

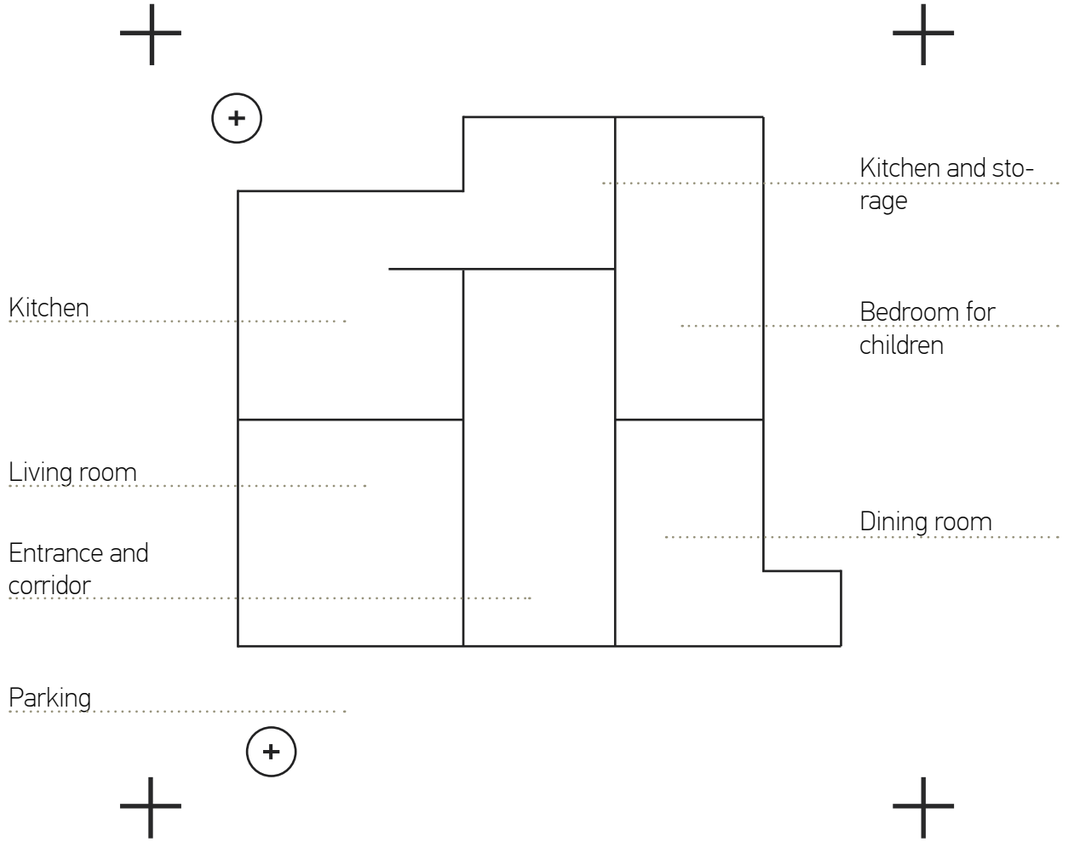


Eddie/25 years old/ receptionist in an hotel in Stone Town/
living alone in a flat at the ground floor of Michenzani block 7 /////////

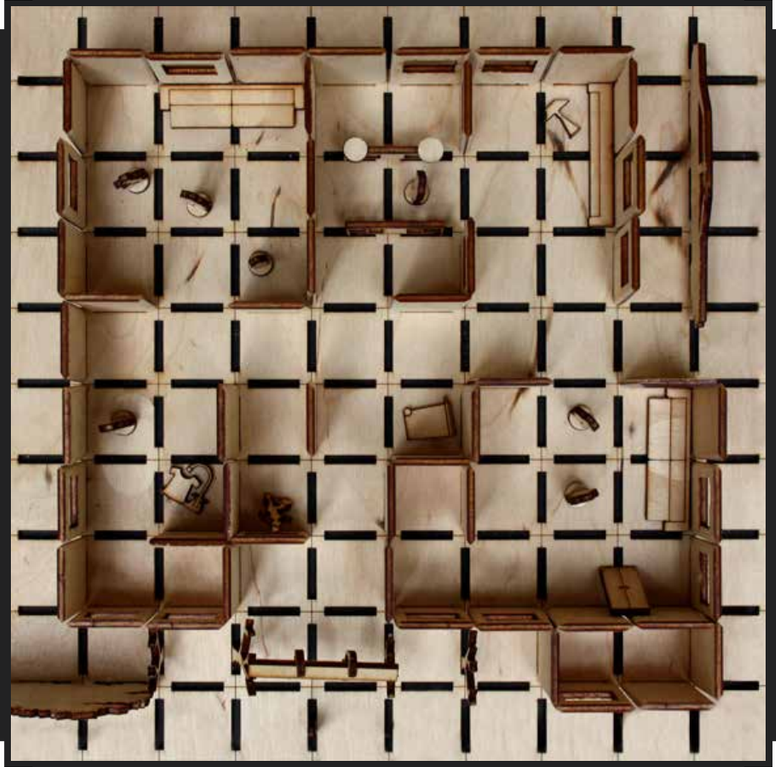
« It's a small house but a good one. I'm gonna have my plot and I will build a small house with two rooms to begin with, one will be downstairs, the other one upstairs with a balcony. Downstairs, I can have a kitchen and a seating room. All the rooms have to have their own toilets.
I plan to have one wife and two children. From the first year until the seventh, my children can share the same room. But because I'm a muslim, if I have a daughter, she will not be allowed to share her room after seven years old. At this moment, I will make one more room upstairs. If I have two sons, they will be able to share one room downstairs.

Outside, there will be a lot of trees and I will also plant coconut trees.

I think that's all.»

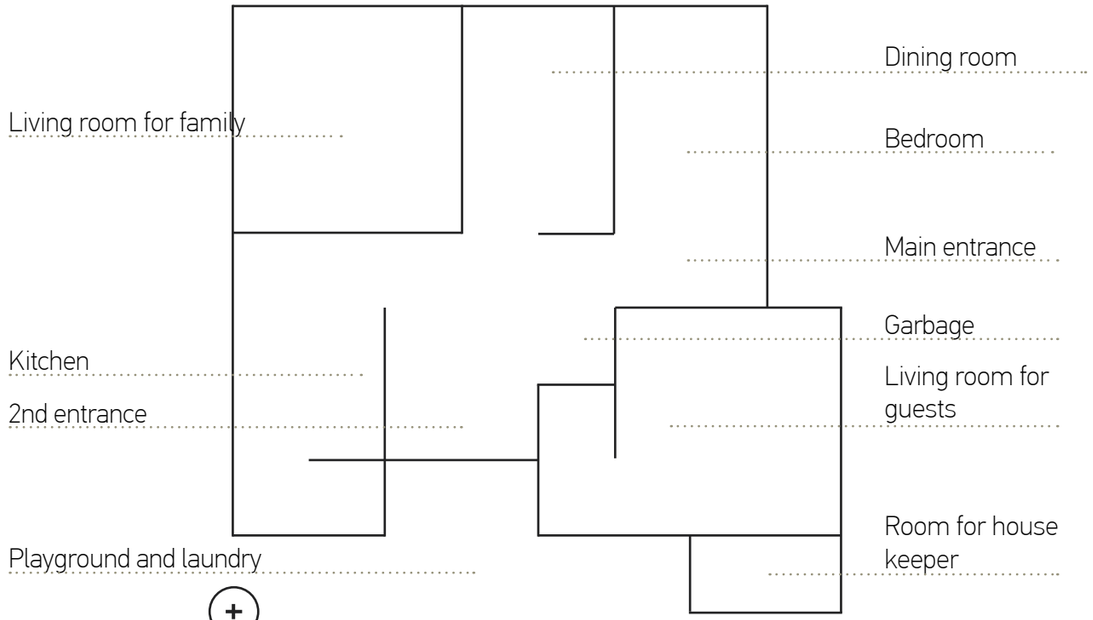


Ahmad Ali/ 23 years old/ Seller at Forodhani market/
living in a small village around Stone Town ////////////////////////////

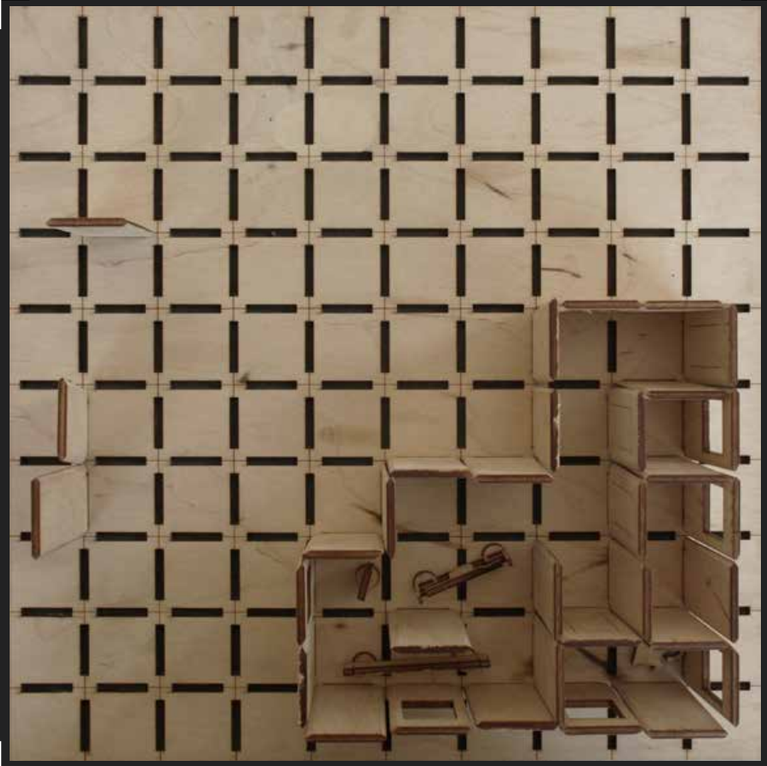


Ahmad Ali/ 23 years old/ Seller at Forodhani market/
living in a small village around Stone Town ////////////////////////////

« My plot will located in the middle of different houses. For my house, I want a big entrance with huge door. Downstairs, I'm gonna have two living rooms. One is for the master of the house and he will have also one specific room. The other living room will be for the watoto (children). Then , you will have the kitchen, the dining room, toilets and laundry. But sometimes, the Swahili people are cooking outside so you will have an acess for outside in case you want to cook outside. And I want some kabati (storage), for shoes, clothes... I like windows, so I want a lot of windows in my house even for the storage. The toilets must be inside the room. I wil have just two rooms, one for mama, one for papa. I don't want a big family. Not ten rooms, sawa (ok)? And I will have an house keeper, to cook and do other stuff so this person has to have a small room.
I don't like houses that are like a square. That's why I did this shape. But there is one side wher you will have a straight wall in case you want a dog you can build it a small house or if you want to put the tank or a storage for the firewood or even if you want play basket ball with your friends. I need an outdoor space for activities. It looks nicer after.
The kitchen will not have real doors, I just want curtains.
And I want a second entrance, on the back. Because sometimes, you don't want to enter in front of everybody.
And for the kids, you know sometimes, with Africa kids, they destroy evrything. If you have a TV, they're-gonna destroy it and you're gonna have to buy a new one. You have small decorations, it's the same. Everybody has the same problem here. Sometimes, if your house is looking good, people, they're gonna think that you have money and they're gonna respect you. Even if it's not true, even if you don't know what to eat today, people will respect you. But if your sitting room is so dirty, blah blah, it's not the same. The kids will sleep on the sofa and their hands and feet will go on the walls. Sometimes, on the TV, there is cartoons, kids like cartoons and they will not pay attention to the room so it will be dirty. So that's why you need two sitting rooms. One has to be used only for friends and visitors and the other one could be used by the children and the family. And also, this living room is gonna have too much sun during the day so we will use fans and electricity here is expensive s we will not use this one all the time. For the living room for visitors, the floor will not be in the same level to avoid the watoto to come in. It's a kind of designed barrier. They will stop in front of this and will understand that they cannot enter. Kitchen are always dirty. Because we use a lot of water. So the kitchen has to be down.
And you have to have the house keeper. She has to cook and clean. Only for the day not for the night. Otherwise, if you are not with your kids during the night they will consider your housekeeper as their mother. They will not develop a feeling for you.
And for outside, you have to have a playground for the childrenwith sand because Africans they like sand. And close to this, you can wash your clothes like this you always keep an eye on your children.
And if I want to build upstairs. I will have a sport room, gym, only for me. And a room for one guy, one of your friend or your family, a guest room. I want also a place to read and sit. If you have this kind of room donwstairs, with african style, people will come and ask you what are you doing, blah blah. So if you don't want to be disturbed you go upstairs.
I think that's all. I'm gonna think more about this house now and I'll tell you.»

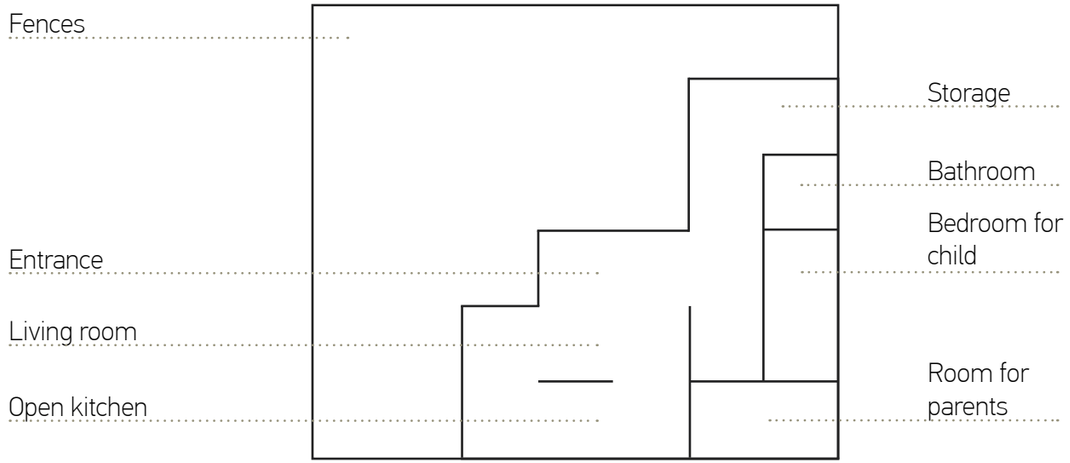


Mustapha Ali/ 42 years old/Employee for a local Swahili channel / living outside Stone Town, Mbweni district/////////////////////////////

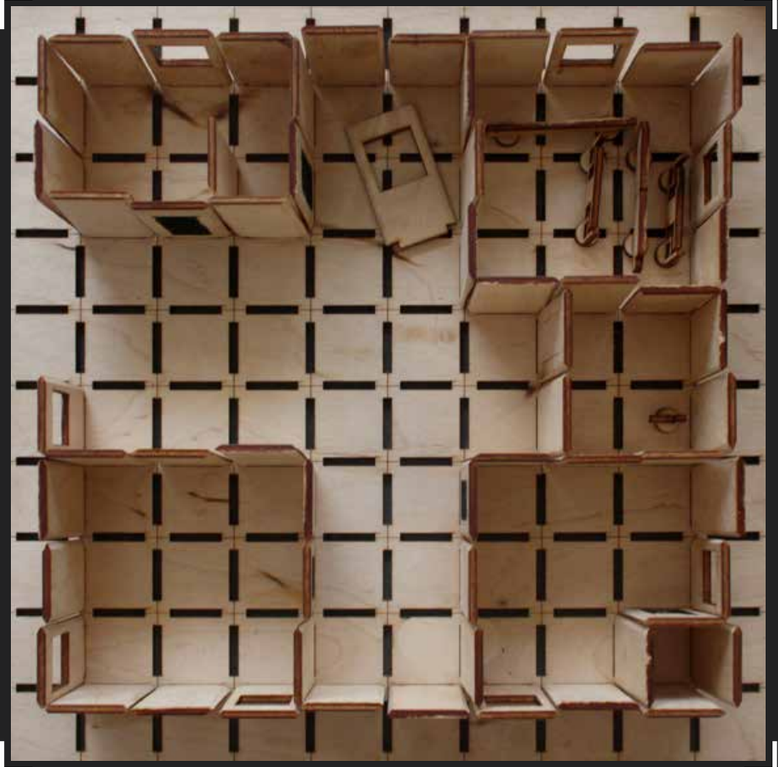


Mustapha Ali/ 42 years old/Employee for a local Swahili channel / living outside Stone Town, Mbweni district/////////////////////////////

« I have two wives and four children. Thsi house is for me and my second wife. It's a small one but I have one that is already bigger. I want two rooms and one bathroom, a living room and an open kitchen. I like open kitchen.
I have only one child with this wife and I'm not planning to have another one so two rooms are enough. Otherwise, I will buil some extensions or rent this house and build another one.
Around my house, there will be fences. Like this, we feel more protected and my wife as well.»

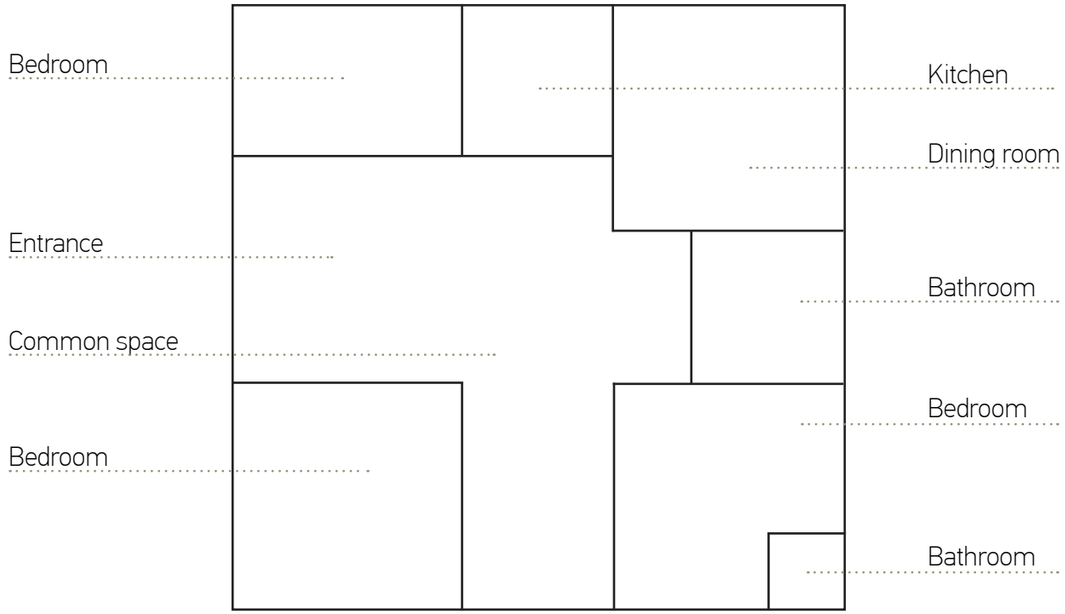


Samira Ahmet /44 years old/ no job/ living in a house in Kisimamajongoo district/////////////////////////////



Samira Ahmet /44 years old/ no job/ living in a house in Kisimamajongoo district/////////////////////////////

« I don't know how to build a house. i'm gonna ask to my friends.
(Some women came to help her but disappeared quickly as soon as a man was approaching. Finally, Samira got some help from the children. The plan of the house changed many times)
The house has to be also for the children. It's important. They need space to play and study. I want also a big kitchen where I can have everything but a closed one. I don't want men coming it it everytime. Kitchen is for women. And the rooms have to be big also. Like this, they can be shared by all the children. «



International Expert Workshop & Stakeholder Conference
11 – 13 Feb 2014, Zanzibar

Ng'ambo,mji wa kisasa uliotunza hadhi yake: Inawezekana!
Ng'ambo, a town ready for a future anchored in its values. It is possible!

ZANZIBAR HUL INITIATIVE

Introduction

Zanzibar town is at a crucial time of its development, where economic progress, a growing middle class, and changing aspirations lead to increased pressure on land, natural resources, the historic environment, urban infrastructure, housing and the quality of community life. Investors are keen and isolated projects are plentiful, but the coordination between them is challenging. There is a real concern for the future sustainability of urban Zanzibar, including the economy, environment and society, which are permeated by the unique regional culture.

With land being a very scarce resource on the island of Zanzibar, it is important to plan for equitable land uses, control urban sprawl and to develop new visions for sustainable urban and rural development. For urban areas this vision may include densification, provision of services and quality urban environment to create compact, mixed communities and uses and liveable urban areas. For rural areas a territorial perspective may address quality of life for villages and farms, sound stewardship of land with economic viability, and care for a healthy environment providing for an alternative to urban living. Important planning tools currently are being drafted following new *National Land Use Plan: Enabling Transformation of Zanzibar*. The public and private sector, including the communities, are actively seeking inspiration, guidance and best practices, bringing forward a real opportunity for Zanzibar to shape its urban future in a locally rooted yet visionary approach, that is integrated with the future plans for Zanzibar Island.

A key resource in this development is the historic environment of Zanzibar, designated as Stone Town World Heritage Property, but including the lesser known Swahili settlement of Ng'ambo, which today is becoming the most central part of Zanzibar town. This area carries an historic character and heritage values, for its central role in the 1964 revolution, including the most prominent vision of Karume's social housing project Michenzani. Besides, it is also part of the buffer zone of the World Heritage property. In addition, the wider urban area of Zanzibar hosts further areas of iconic, historic, natural or social value, including for example its former botanic gardens or the water catchment areas of Masingini forest.

The Government of Zanzibar has, for the past years, been dedicated to finding and testing planning and urban development approaches that build on the Island's culture, character and historic strengths, while integrating existing and future pressures and aspiration of growth, wealth and happiness. It has been a supporter of the UNESCO Recommendation on the Historic Urban Landscape (HUL), even before the Recommendations official adoption by the UNESCO Member States on 10 November 2011, by hosting two international workshops in December 2009 and August 2011. These resulted in the 2009 Zanzibar Recommendation, guiding the creation of the HUL Recommendation, and the 2011 report on Historic Urban Landscapes on the Swahili Coast of Africa. The 2011 report includes an analysis of local problems and threats in the three historic towns of Island of Mozambique (Mozambique), Lamu (Kenya) and Zanzibar (URT), results and challenges, as well as a list of recommendations for each of these towns[1].

The HUL approach, with its great potential to integrate urban development, conservation and quality of life in Zanzibar, including N'gambo, the city centre and rural territory, has become a central approach favoured by the Department of Urban and Rural Development (DoURP) in Zanzibar. With the UNESCO General Conference recommending the monitoring of the HUL impacts and the World Heritage institutions asking for examples of best practices and encouraging mainstreaming of HUL, Zanzibar has taken a leadership role in testing this new recommendation in the African context. Anticipating the inclusion of HUL progress in the UNESCO General Conference in 2015, Zanzibar, and its collaborators along the Swahili Coast, can target solid progress and reporting out on HUL mainstreaming in late 2014. This would, in turn, be a potential contribution to UNESCO's plan to promote the HUL approach and mainstreaming progress as an important indicator to assess the sustainability of urbanization, within the UN Habitat strategy for the next 20 years.

Building on the 2011 HUL East Africa report, Zanzibar is promoting partnerships and research cooperation in view of identifying and testing tools and processes adapted to the context of Zanzibar such as civic engagement tools, knowledge and planning tools, regulatory systems and financial tools. Initiatives include the exchange, since 2012, with the **City of Amsterdam** on public-private initiative of 'Stadherstel', which resulted in the ongoing formation of **"Hifadhi Zanzibar", a Zanzibar-based company aiming at heritage-based urban regeneration** through the renewal of buildings and urban spaces. Exchange with various universities in Tanzania and abroad can attract under- and post-graduate students to conduct HUL-related research with Zanzibar as the case study. In cooperation with the **Swiss Landscape Architecture Association**, a process of fostering the role of urban open and green spaces as tools for local identification and acupuncture for community-led urban regeneration is being explored.

One pilot project to mainstream the HUL approach to urban development and regeneration in Zanzibar is the joint initiative on Ng'ambo | The Other Side | Heritage-based Urban Regeneration Zanzibar started in early 2013, led by **UNESCO, Government of Zanzibar** and **AAmatters**. Funded by the Government of Zanzibar and the UNESCO Netherlands Fund-in-Trust and supported by multiple partners, including AAmatters, the pilot project focuses on a small area of Ng'ambo, aiming to develop a spatial strategy based on cultural values, from universal to communal. This initiative uses and adapts tools and methods of the HUL approach to develop knowledge and visions and to guide the regeneration of Ng'ambo. The main objectives identified were to:

- understand the historic area of Ng'ambo, its heritage values, character, cultural identities, built environment, socio-economic situation, intangible heritage assets, traditional skills and knowledge, cultural activities, and development aspirations;
- develop visions together with the community and government stakeholders for the urban regeneration and sustainable development to f Ng'ambo, keeping in mind its values and character;
- develop planning tools for urban Zanzibar, using the an area of Ng'ambo as a pilot project, considering that Ng'ambo is representative of 75% of the built up area of urban Zanzibar;
- develop a housing development strategy for urban Zanzibar, following a model of sustainable and affordable housing.

The work reported on at the Conference included research for a background study, mapping tangible and intangible heritage, interviewing a sample of some 20 residents in the Kisiwandui – Kisimamajongoo area of Ng'ambo and a community visioning event on February 8 and 9, 2014.

Recommendations

Between February 11 and 13, around 25 experts and students composed of Ng'ambo project team members from Tanzania and abroad gathered at the International Expert Workshop "Ng'ambo: a town ready for a future anchored in its values. It is possible!" in Zanzibar to review the first steps of the ongoing project "Ng'ambo | The Other Side | Heritage-based Urban Regeneration Zanzibar" and comment on the implementation of the HUL approach, and the achievements of this project and related activities in inventorying and defining patterns of urbanization eminent in Zanzibar.

On February 12, this workshop grew to a well-attended Stakeholder Conference of over 100 participants from Zanzibar, mainland Tanzania, East Africa and further abroad. This Conference offered a platform to listen to experts' voices, provide input and debate the pilot case of heritage-based regeneration of Ng'ambo, as well as, Zanzibar's heritage and urban development in general.

Experts were present from UNESCO, Dar es Salaam office and the World Heritage Centre, ICOMOS, IFLA and BSLA (Swiss Landscape Architecture Association), AAMatters, the State University of Zanzibar, the Department of Urban and Rural Planning, Stone Town Conservation and Development Authority (STCDA), Ardhi University of Dar es Salaam, Chalmers University, Sweden, University of Amsterdam, Netherlands, City of Lamu, Eindhoven University of Technology, the Netherlands, University of Pretoria, South Africa and Sheffield University of the UK and esteemed independent speakers with HUL expertise. Participants included the head of the Zanzibar planning team and many local officials.

The participants received reports on the background study, mapping and visioning of the Ng'ambo project, walked the project area, heard presentations on HUL and case examples addressing Lamu and the Island of Mozambique.

1. The recommendations are framed along the six critical steps as outlined in the HUL Action Plan (May 2011).

These papers and field walks fostered a dialogue that yielded detailed comments and the following recommendations by a smaller group of experts and students:

1.
Sustainability and Culture, as expressed in the recent resolution of the UN General Assembly on Culture & Sustainable Development[2] and upheld in the HUL approach, are intrinsically linked in that culture is *'an enabler and driver of sustainable development and 'an essential component of human development' [it] represents a source of identity, innovation and creativity for the individual and the community and (...) it is an important factor in social inclusion and poverty eradication'. It is also 'an important contribution to the sustainable development of local communities, peoples and nations, empowering them to play an active and unique role in development initiatives*[3]. As cultural resilience is linked directly to community resilience in the face of many contemporary pressures, in order to uplift society, **the workshop commends the project's focus on the diverse Zanzibari culture, embodied by people of all ages, their practices and traditions, as a key resource, driver and enabler of sustainable urban regeneration in Zanzibar and encourages the deepening and strengthening of this valuable approach.**

2.
Good governance is integrated governance, which is an important contributor to sustainable urban areas. **The workshop recommends Zanzibar to continue applying the HUL approach, fostering the cooperation between government departments and stakeholders so that their complementary efforts and actions are better coordinated and more effective. The HUL approach should also be applied to foster the continuity and sustainable interconnection between urban, peri-urban and rural Zanzibar, which are linked through landscape and culture.**

3.
Mainstreaming HUL. HUL offers a diversity of tools for 21st century cities and their broader settings. HUL enables communities to apply appropriate methods to their city and region that empower them to conserve, develop, sustain and add resilience. The workshop has shown that the Planning Department is committed to using the HUL approach. However wider mainstreaming of HUL and integrating conservation with planning and urban management as a policy in Zanzibar and the absence of certain relevant departments and agencies showed that this is still an uphill task**. The workshop therefore recommends that the mainstreaming process of the HUL approach in Zanzibar be brought forward and that both challenges and successes are shared internationally to aid regional and global progress on the implementation of the HUL approach.**

4.
Apply diverse tools. The project started exploring a variety of tools as part of the four HUL Tool categories, which are community engagement, knowledge and planning, regulatory systems and financial tools. For Zanzibar, meaningful engagement of the diverse community, with a special focus on youth, should be central to applying HUL tools. Noting that lists of requisite tools are available internationally, the workshop experts offered support in proposing and sorting tools and experiences relevant to Zanzibar's and Ng'ambo's realities. **The workshop recommends that the HUL community at large should develop a platform to share tools and experiences and learn from each other[4]; special attention should be given to social media and digital technologies.**

5.
Local values and Outstanding Universal Values can be closely related. Ng'ambo is not just buffer zone, but is in itself of historic, architectural and social value. The patterns of urbanization seem similar to the early patterns of urbanization defined for the Stone Town World Heritage property. The Ng'ambo identity has emerged through the mapping, visioning and community engagement efforts yet fragmented due to gaps in documentation. **The workshop recommends conducting further surveys on values and attributes to deepen the understanding of Ng'ambo and its community, to capture and aid its positive transformation as the pace of change increases, but also to strengthen its independent role and as an added layer of protection to the safeguarding of the Stone Town.**

6.
Good participatory approaches are inclusive and continuous. Stone Town and Ng'ambo have seen ample community consultations over the years; however the follow-ups and relation between them are less obvious. **The workshop strongly recommends building institutional knowledge, preventing future repetition of efforts and consultation fatigue in the community.**

7.
Community engagement reaches far beyond simple consultation. It fosters **inclusive community action and local responsibility for development and** includes harnessing the potential of the youth,. The workshop appreciates the project's endeavor to create local dynamics and empower the community for them to launch community-based individual and common initiatives to enhance their physical, social and economic environment. Building trust and consensus must go hand-in-hand with ongoing active collaboration to integrate community planning and community actions. **The workshop recommends that community participation, youth engagement, interventions and implementation should be planned and carried out as parallel processes continuously demonstrating results that yield outcomes for the common good.**

8.
Establishing priorities and measuring performance. Applying a Zanzibari HUL approach can be taking place step by step, given the limited capacities available to address extraordinary challenges. **The workshop however recommends that individual initiatives should be based on stakeholder consensus, agreed objectives and shared priorities. As each initiative is implemented on the ground, performance should be measured against these agreed objectives and priorities, so that reliability can be raised and results sharpened.** Data collected on a regular basis can, through analysis, inform future efforts. Performance needs to be tested and assessed so that refinements can be made in future initiatives. Practical approaches should be applied so that the maximum results are achieved with the minimum effort.

9.
Shared public spaces. Zanzibar Stone Town and Ng'ambo share the tradition of a rich and sophisticated network of public, semi-public and private open spaces that are key to the sociability of neighborhoods. During mapping and visioning, the inhabitants of the pilot area have strongly expressed that public spaces, places for children, places to share community experience, barazas, and movement corridors, while important and intensely used, today are often derelict and badly maintained, and thus need attention to more fully serve the community. **The workshop recognizes the cultural importance and heritage value of these diverse open spaces of Zanzibar, and highlights the common good that can be served in improving the public spaces of Ng'ambo. It suggests that a first step toward local stakeholder collaboration between local government and Ng'ambo people could be to work together towards cleaning up the pilot neighborhood and begin improvements to public spaces, in accordance with a long term action component to accompany community engagement and vision planning.**

10.
Housing and building development in Ng'ambo. The prevalent character of Ng'ambo over time is a one-story Swahili townscape with some larger buildings. In recent years, however, new aspirations, growing families and economic changes fuel pressure on construction, which is going forward without clear guidance. Some new buildings could be considered positive as individual works, though also damaging to the character of the urban area. **The workshop recommends that simple and consistent building guidelines are developed and technical assistance offered in a participatory process so as to harmonize and optimize the urban regeneration of Ng'ambo.**

11.
Limited resources are a reality.

2. 68/223 of December 2013 building on: 65/166 of 20 December 2010; 66/208 of 22 December 2011, concerning culture and development; and 66/288 of 27 July 2012, entitled "The future we want".
3. UNGA 68/223 2/7
4 Protected Urban Planet (http://2011.protectedurbanplanet.net/ | www.protectedurbanplanet.net) was initiated parallel to the 2011 report on Historic Urban Landscapes on the Swahili Coast of Africa, funded by UNESCO Flanders Funds in Trust. It is an online platform being developed - primarily on voluntary basis - to facilitate knowledge and tools exchange worldwide. Eindhoven University of Technology and Durham University are the main contributors to this project, but many other universities have joined as University of Pretoria, Harvard University and TU Cottbus. The further development of Protected Urban Planet could facilitate this knowledge and tool exchange.

Zanzibar is part of a LDC and as such has very limited financial, human and institutional capacity to invest in urban conservation and development. With this in mind, **the workshop commends the current efforts, human talent and concerted energies invested by multiple stakeholders under the vision of the Department of Urban and Rural Planning to conduct the requisite steps to achieve heritage-based conservation and urban regeneration.** The workshop also recognizes Zanzibar's efforts to harness private investment in urban regeneration through the initiative "Hifadhi Zanzibar". **It recommends creating a sturdy framework of cooperation and action, including a strong group of partners and grass-root stakeholders, to bring forward incremental positive change. It notes that there is a prominent role for all people, private and public sectors to take up collaboration in bringing capacity, skills, support and finance to Zanzibar's new vision, and thus also Ng'ambo's, "Urban Re-volution".**

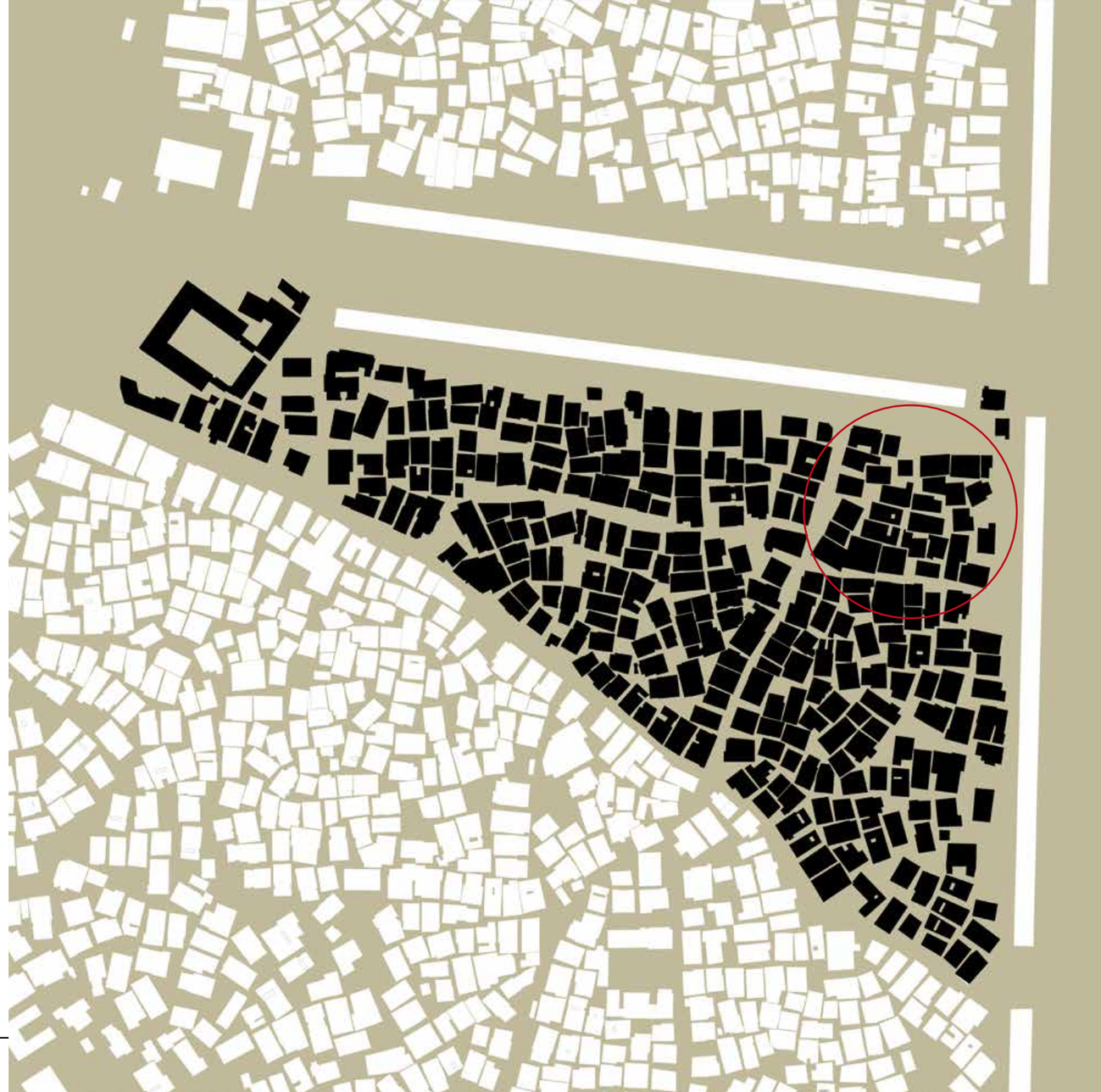
Conclusion

The workshop expressed its hope for a better Ng'ambo integrated with Stone Town in the urban and rural development of Zanzibar, to create a blueprint for the urbanization of Zanzibar while valuing and preserving its unique community. We all shared and learned. In reflecting on this opportunity to discuss HUL Mainstreaming and applying it to Zanzibar and Ng'ambo, the International Expert Workshop wishes to express its gratitude to the Revolutionary Government of Zanzibar, UNESCO and all partners for their supportive initiative on this, as well as prior work, to steward cultural heritage of East Africa.

authors: UNESCO, Netherlands Fund-in-Trust, Government of Zanzibar and AAmatters.

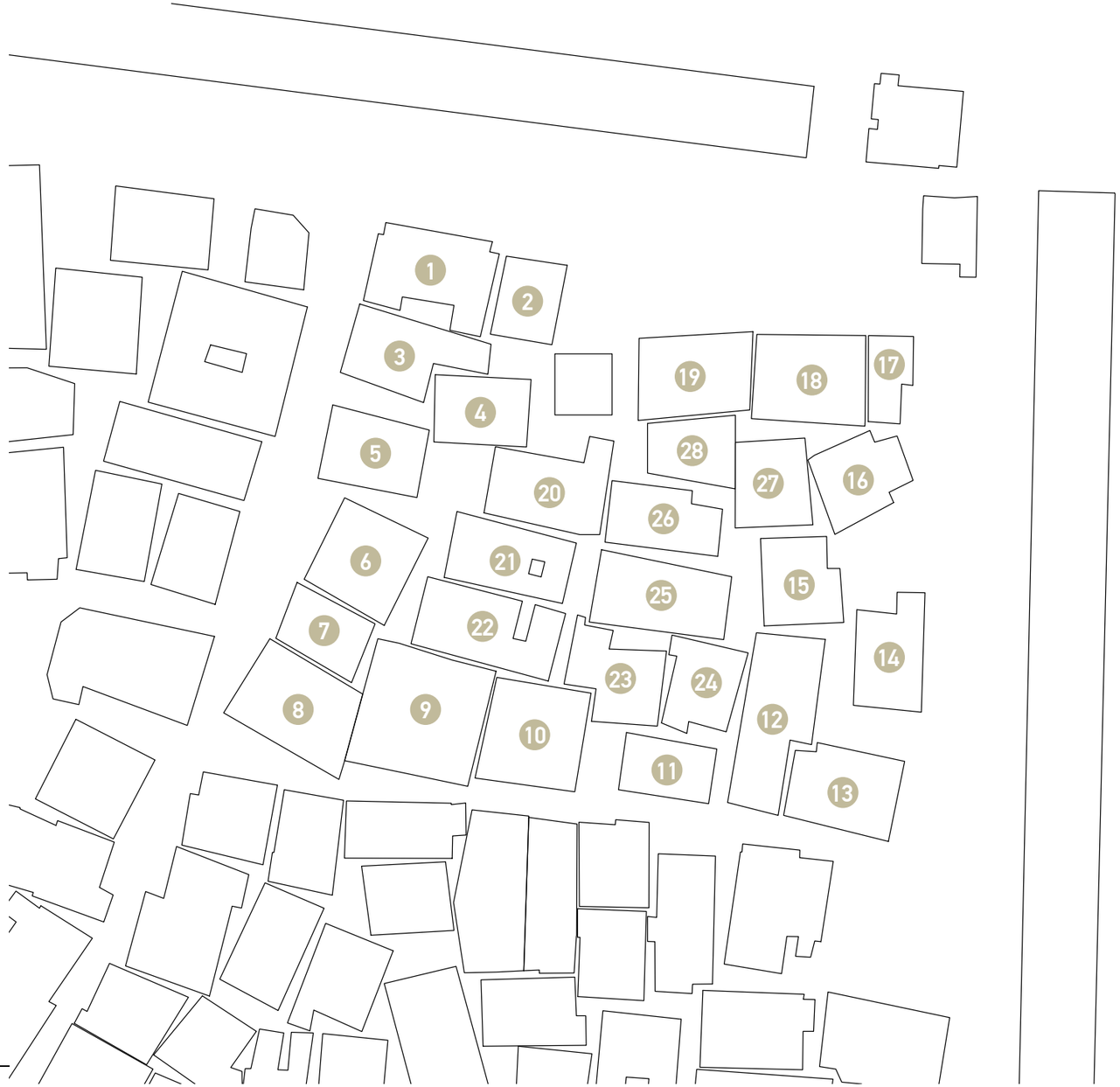
FOCUS AREA:
KISIMAMAJONGO DISTRICT
Brief description//////////////////////

The focus area counts 28 residential and commercial units with a maximum of one floor for several buildings. The vast majority of the area remains intact of transformation or recent development in comparison with the dynamic transformation of the rest of the triangle (Kisiwandui/ Kisimamajongo districts) though several plots are already under construction. The houses are mainly according the traditional Swahili architectural pattern.



Numbering of housing units ////////

In order to facilitate the analysis of the focus area, each house is rated according a number. Netherless, we cannot say that only 28 households are leaving in this district. Indeed, numerous houses are shared between different families, relatives or neighboors.



HOUSE 1

▸DWELLING DESCRIPTION AND OCCUPANCY

House identification: ?

Housing type: semi-detached house
Number of storeys: 1
Type of occupancy: residential (single family dwelling) + commercial activities (shops)
Number of accommodation units in dwelling: 1
Number of households in dwelling/ occupied units: unknown
Use of ground floor: dwelling and commercial
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance

▸MATERIALS AND CONSTRUCTION OF HOUSE

Wall structure: solid masonry (sand bricks)
Wall finish: plastered walls except East facade (masonry pointing)
Roof structure: timber frame
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, double hinged metallic doors, wooden door
Barazza: no but a two-sides concrete platform for shops

▸IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)

Minor repairs, partially rebuild roof

▸EXTERNAL CONDITION

Normal wear and tear as well as ageing, lack of adequate maintenance, damaged iron sheets in the border of the construction

EXTERIOR PICTURES

DETAILS

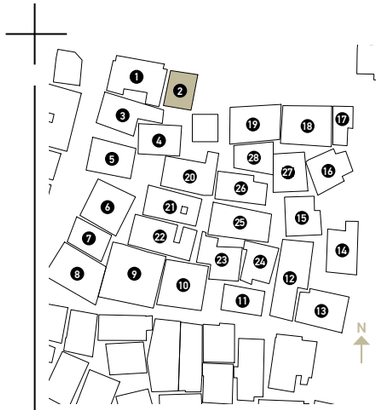
North facade

North facade

East facade

West facade

West facade



North facade before demolishment

After demolishment

EXTERIOR PICTURES

DETAILS

HOUSE 2

HOUSE 3

▸DWELLING DESCRIPTION AND OCCUPANCY

House identification: 18/2
Housing type: semi-detached house
Number of storeys: 1
Type of occupancy: residential (single family dwelling) + commercial activity (shop)
Number of accommodation units in dwelling: 1
Number of households in dwelling/ occupied units: unknown
Use of ground floor: dwelling and commercial
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance

▸MATERIALS AND CONSTRUCTION OF HOUSE

Wall structure: coral stone
Wall finish: plastered walls
Roof structure: timber and mangroove frame
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, double hinged metallic doors, wooden Swahili door
Barazza: small tiled barazza in threshold

▸IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)

major repairs, rebuild roof, partial conversion for commercial activity

▸EXTERNAL CONDITION

structural defects, beam sagging due to transformation of main facade (West), lack of integrity of structural frame, lack of adequate maintenance.

EXTERIOR PICTURES

West facade

South-west facade

South facade

West facade: junction between houses

DETAILS

Swahili door

HOUSE 4

▸DWELLING DESCRIPTION AND OCCUPANCY

House identification: 18/3
Housing type: detached house, traditional Swahili house type
Number of storeys: 1
Type of occupancy: residential (single family dwelling)
Number of accommodation units in dwelling: 1
Number of households in dwelling/ occupied units: unknown
Use of ground floor: dwelling
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance

▸MATERIALS AND CONSTRUCTION OF HOUSE
Wall structure: coral stone
Wall finish: plastered walls
Roof structure: mangroove frame
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, wooden Swahili door from the main entrance and the backyard
Barazza: large platform in threshold, traditional barazza in the backyard

▸IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)
minor and isolated repairs

▸EXTERNAL CONDITION
important structural defects, beam sagging due to ageing, unstable parapets, important cracks on facade, lack of adequate maintenance.

EXTERIOR PICTURES

West facade

South facade

East facade

West facade: Threshold

DETAILS

Swahili door

Traditional structure

HOUSE 5

▸DWELLING DESCRIPTION AND OCCUPANCY

House identification: Kisimamajongo sports club, 18/4

Housing type: detached house, traditional Swahili house type
Number of storeys: 1
Type of occupancy: community building
Number of accommodation units in dwelling: 0
Number of households in dwelling/ occupied units: 0
Use of ground floor: for community
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance

▸MATERIALS AND CONSTRUCTION OF HOUSE

Wall structure: coral stone
Wall finish: plastered walls
Roof structure: mangroove frame + partially timber frame
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, wooden door for entrance and backyard
Barazza: small barazza in threshold, traditional barazza in the backyard (South facade), additionnal barazza (North facade)

▸IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)

minor repairs, rebuild roof covering, replaste, fill crack

▸EXTERNAL CONDITION

important structural defects, beam sagging and wall bulging due to water leaking, important typical cracks on facade, lack of integrity of wall structure, lack of adequate maintenance.

EXTERIOR PICTURES

DETAILS

West facade

West facade: Entrance

East facade

East facade: Barazza

South facade

HOUSE 6

▸DWELLING DESCRIPTION AND OCCUPANCY

House identification: 18/12 + 18/21

Housing type: semi-detached house (originally detached house), traditional Swahili house type
Number of storeys: 1
Type of occupancy: dwelling (one single family)
Number of accommodation units in dwelling: 1
Number of households in dwelling/ occupied units: 2
Use of ground floor: dwelling
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance

▸MATERIALS AND CONSTRUCTION OF HOUSE

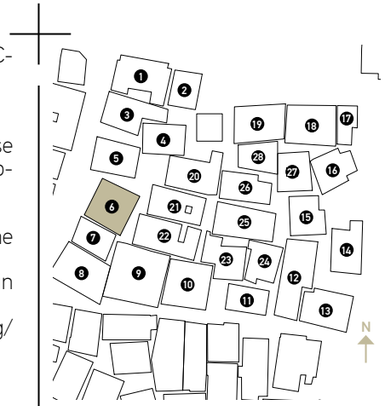
Wall structure: coral stone
Wall finish: plastered walls
Roof structure: mangroove frame
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, wooden door for entrance and Swahili door for backyard
Barazza: barazza along main facade and in the backyard

▸IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)

minor repairs only, repainting in the main facade (West facade), alteration of external appearance, repleacement of openings, creation of new openings for ventilation

▸EXTERNAL CONDITION

bad condition, important cracks, lack of integrity of foundation settlement, lack of adequate maintenance.



EXTERIOR PICTURES

West facade

South-West facade

North facade

East facade

DETAILS

Swahili door

Opening for ventilation

Condition of plaster

HOUSE 7

▸DWELLING DESCRIPTION AND OCCUPANCY

House identification: 18/38

Housing type: semi-detached house (originally detached house), traditional Swahili house type
Number of storeys: 1
Type of occupancy: dwelling (one single family)
Number of accommodation units in dwelling: 1
Number of households in dwelling/ occupied units: unknown
Use of ground floor: dwelling + commercial activity
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance

▸MATERIALS AND CONSTRUCTION OF HOUSE

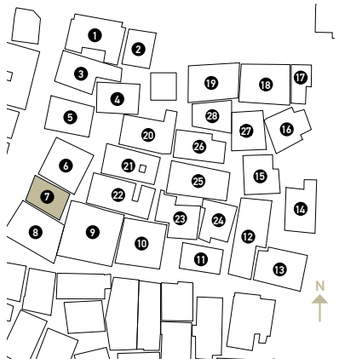
Wall structure: coral stone + sand bricks (for surrelevation)
Wall finish: plastered walls
Roof structure: partially mangroove frame + timber frame
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, Swahili door for entrance + double hinged wooden door
Barazza: serie of concrete platforms along the main facade

▸IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)

major repairs, repainting in the main facade (West facade), alteration of external appearance, creation of new openings for commercial activity, fill cracks, partially rebuild wall

▸EXTERNAL CONDITION

bad condition, important cracks on facade, mangroove structure sagging



West facade

East facade

EXTERIOR PICTURES

DETAILS

Swahili door

Mangroove structure

HOUSE 8

▸DWELLING DESCRIPTION AND OCCUPANCY

House identification: 18/39

Housing type: originally semi-detached house
Number of storeys: 1
Type of occupancy: dwelling (one single family) + commercial activity
Number of accommodation units in dwelling: 1
Number of households in dwelling/ occupied units: unknown
Use of ground floor: dwelling + commercial activity
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance

▸ MATERIALS AND CONSTRUCTION OF HOUSE

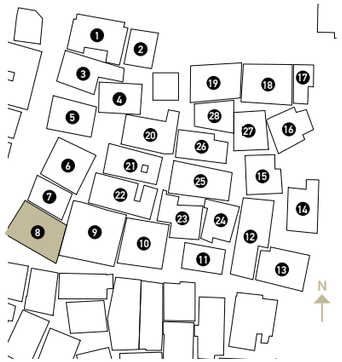
Wall structure: masonry (sand bricks)
Wall finish: plastered walls
Roof structure: timber frame
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, wooden door, double hinged wooden door (South facade)
Barazza: no

▸IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)

recent renovation, alteration of external appearance by creation of commercial space

▸ EXTERNAL CONDITION

good condition



EXTERIOR PICTURES

DETAILS

West facade

West facade

South facade

East facade

HOUSE 9

▸DWELLING DESCRIPTION AND OCCUPANCY

House identification: 18/40

Housing type: originally semi-detached house (under construction partially rebuild)
Number of storeys: 2
Type of occupancy: dwelling (one single family) + commercial activity
Number of accommodation units in dwelling: 2
Number of households in dwelling/ occupied units: unknown
Use of ground floor: dwelling + commercial activity
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance

▸MATERIALS AND CONSTRUCTION OF HOUSE

Wall structure: masonry (sand bricks with concrete frame for under construction part), sand bricks (for existing part)
Wall finish: plastered walls
Roof structure: timber frame and mangroove frame (for existing part)
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, wooden door, double hinged wooden doors (South facade)
Barazza: no, stone stairs to access to the shop

▸IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)

Under construction (half house demolished), recent renovation for the existing part, conversion to more than one dwelling, replaced windows

▸EXTERNAL CONDITION

good condition

EXTERIOR PICTURES

South facade

South facade

South facade

East facade

DETAILS

Opening

Wooden doors

HOUSE 10

▸DWELLING DESCRIPTION AND OCCUPANCY

House identification: 18/41

Housing type: originally semi-detached house (detached house after construction of house 9)
Number of storeys: 1
Type of occupancy: dwelling (one single family) + commercial activity
Number of accommodation units in dwelling: 1
Number of households in dwelling/ occupied units: unknown
Use of ground floor: dwelling + commercial activity
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance

▸MATERIALS AND CONSTRUCTION OF HOUSE

Wall structure: masonry (sand bricks) with coral stone basement preserved
Wall finish: plastered walls only on main facade, apparent sand bricks on others
Roof structure: mangroove structure
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, Swahili wooden door, double hinged wooden doors
Barazza: no, concrete platforms to access to the shop, threshold

▸IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)

major renovation and repairs

▸EXTERNAL CONDITION

minor cracks and impacts on facade (especially concrete ornements), lack of adequate maintenance

EXTERIOR PICTURES

West facade

South facade

South facade

South facade

South-East facade

East facade

DETAILS

Swahili door 1

Swahili door 1 detail

Swahili door 2

HOUSE 11

▸DWELLING DESCRIPTION AND OCCUPANCY

House identification: 18/42
Housing type: detached house
Number of storeys: 1
Type of occupancy: dwelling (one single family)
Number of accommodation units in dwelling: 1
Number of households in dwelling/ occupied units: unknown
Use of ground floor: dwelling
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance

▸MATERIALS AND CONSTRUCTION OF HOUSE

Wall structure: masonry (sand bricks) with coral stone basement preserved
Wall finish: apparent masonry
Roof structure: mangroove frame
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, Swahili wooden door, double hinged wooden doors
Barazza: along main facade

▸IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)

major renovation and repairs, extension added for backyard (East facade)

▸ EXTERNAL CONDITION

Bad condition, obvious ageing, damaged barazza, possible problem of humidity in the wall due to absence of plastering and adequate protection of the facade, lack of integrity of the roof, damaged iron sheets, lack of adequate maintenance

South-West facade

West facade

East facade

EXTERIOR PICTURES

DETAILS

Masonry structure and barazza

HOUSE 12

▸DWELLING DESCRIPTION AND OCCUPANCY

House identification: 18/17
Housing type: detached house
Number of storeys: 1
Type of occupancy: dwelling (one single family) + commercial activity
Number of accommodation units in dwelling: 1
Number of households in dwelling/ occupied units: unknown
Use of ground floor: dwelling + commercial activity
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance

▸MATERIALS AND CONSTRUCTION OF HOUSE
Wall structure: coral stone
Wall finish: plastered walls
Roof structure: mangroove frame
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, double hinged metallic doors
Barazza: along main facade

▸IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)
extension added for living space and outside space, extension on public space

▸EXTERNAL CONDITION
Normal wear and tear as well as ageing, damaged plastering and different impacts on facade

EXTERIOR PICTURES

DETAILS

South facade

West facade

North facade

North facade

HOUSE 13

▸DWELLING DESCRIPTION AND OCCUPANCY

House identification: 18/43

Housing type: detached house, traditional Swahili house type + extension
Number of storeys: 1
Type of occupancy: dwelling (one single family) + commercial activity
Number of accommodation units in dwelling: 1
Number of households in dwelling/ occupied units: unknown
Use of ground floor: dwelling and commercial
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance

▸MATERIALS AND CONSTRUCTION OF HOUSE

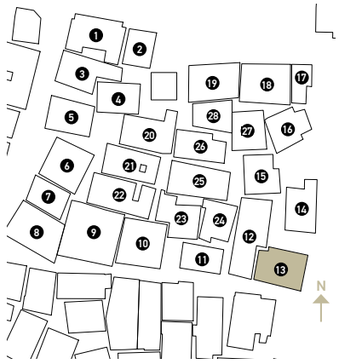
Wall structure: masonry (sand bricks) + coral stone
Wall finish: plastered walls + painting
Roof structure: mangroove frame + timber structure
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, Swahili wooden door
Barazza: barazza in cement + concrete

▸IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)

minor repairs, extension on public space with iron sheets fences, extension added for amenities (commercial shop)

▸ EXTERNAL CONDITION

Bad condition, obvious ageing, various cracks on facade, damaged iron sheets in the roof, mangroove structure sagging, lack of adequate maintenance



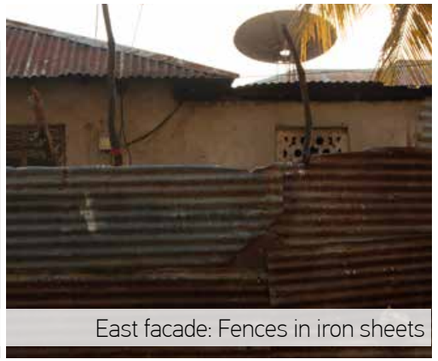
EXTERIOR PICTURES

South facade

East facade

East facade

South facade: masonry



East facade: Fences in iron sheets

DETAILS

Swahili door

Mangrove structure

HOUSE 14

▸DWELLING DESCRIPTION AND OCCUPANCY

House identification: ?

Housing type: detached house
Number of storeys: 1
Type of occupancy: dwelling (one single family) + commercial activity
Number of accommodation units in dwelling: 1
Number of households in dwelling/ occupied units: unknown
Use of ground floor: dwelling and commercial
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance

▸MATERIALS AND CONSTRUCTION OF HOUSE

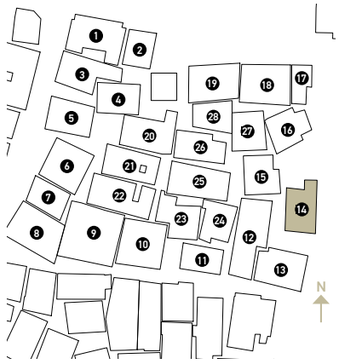
Wall structure: masonry (sand bricks)
Wall finish: plastered walls on main facade (North)+ apparent bricks on the others
Roof structure: mangroove frame + timber structure
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, wooden door, large openngs for shop
Barazza: barazza on the main facade

▸IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)

minor repairs, extension on public space with iron sheets fences (East facade), extension added for amenities (commercial shop), alteration of the original facade with numerous extension

▸EXTERNAL CONDITION

lack of integrity of the roof, damaged iron sheets in the roof, damaged concrete (barazza), lack of adequate maintenance



EXTERIOR PICTURES

DETAILS

North facade

North facade

North-west facade

East facade

HOUSE 15

▸DWELLING DESCRIPTION AND OCCUPANCY

House identification: 15/40
Housing type: detached house
Number of storeys: 1
Type of occupancy: dwelling (one single family)
Number of accommodation units in dwelling: 1
Number of households in dwelling/ occupied units: unknown
Use of ground floor: dwelling
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance

▸MATERIALS AND CONSTRUCTION OF HOUSE
Wall structure: masonry (sand bricks)
Wall finish: plastered walls
Roof structure: timber structure
Roof covering: corrugated iron sheets
Windows and doors: gridded windows and doors
Barazza: no

▸IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)
House previously renovated, major repairs, alteration of the original facade, creation of a new entrance,

▸EXTERNAL CONDITION
Normal wear and tear as well as ageing, good condition, damaged concrete ornements

EXTERIOR PICTURES

DETAILS

East facade

North facade

West facade

East facade: alteration of the facade

HOUSE 16

▸DWELLING DESCRIPTION AND OCCUPANCY

House identification: 15/44

Housing type: detached house (under construction)
Number of storeys: unknwn (under construction)
Type of occupancy: dwelling (one single family) (+ commercial activity ?)
Number of accommodation units in dwelling: 1
Number of households in dwelling/ occupied units: unknown
Use of ground floor: dwelling (and commercial?)
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance

▸MATERIALS AND CONSTRUCTION OF HOUSE

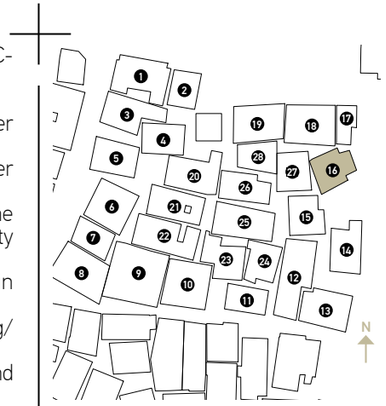
Wall structure: concrete slab and sand bricks basement
Wall finish: ?
Roof structure: ?
Roof covering: ?
Windows and doors: ?
Barazza: ?

▸IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)

Demolishment of the previous house

▸EXTERNAL CONDITION

Under construction since more than one year



South facade

EXTERIOR PICTURES

DETAILS

HOUSE 17

▸DWELLING DESCRIPTION AND OCCUPANCY

House identification: ?

Housing type: recent semi-detached house (under construction)
Number of storeys: 2
Type of occupancy: commercial activity
Number of accommodation units in dwelling: 0
Number of households in dwelling/ occupied units: 0
Use of ground floor: commercial only
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance

▸MATERIALS AND CONSTRUCTION OF HOUSE

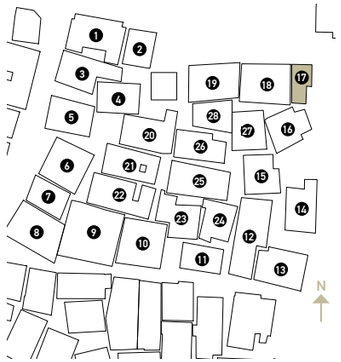
Wall structure: masonry (sand bricks) + concrete structure
Wall finish: plastered walls + painting, concrete ornementation
Roof structure: timber structure
Roof covering: corrugated iron sheets
Windows and doors: serie of double hinged wooden doors for shops
Barazza: no but serie of stairs to access to shops

▸IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)

Still under construction, the first floor remains unfinished and unused.

▸EXTERNAL CONDITION

Good condition



EXTERIOR PICTURES

North facade

North facade

East facade

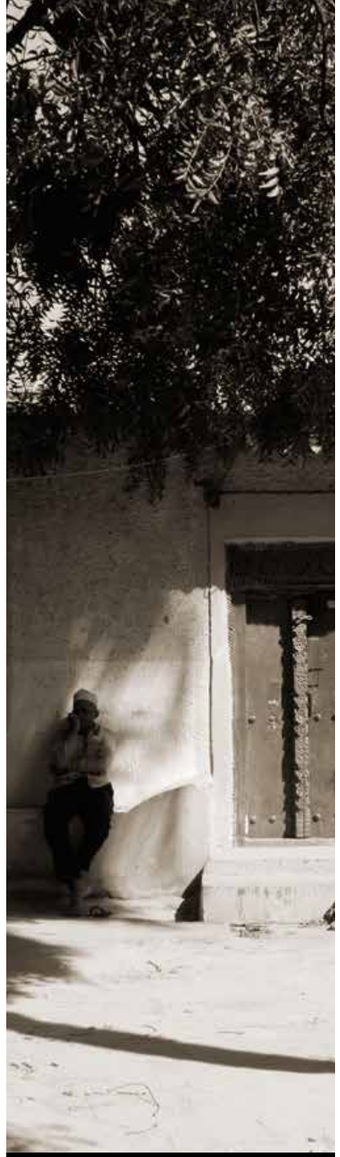
East facade

South facade

South facade

DETAILS

Pavement in tiles



HOUSE 18

▸DWELLING DESCRIPTION AND OCCUPANCY

House identification: 15/45

Housing type: semi-detached house, traditional Swahili house type
Number of storeys: 1
Type of occupancy: dwelling (one single family)
Number of accommodation units in dwelling: 1
Number of households in dwelling/ occupied units: 3 (11 persons)
Use of ground floor: dwelling
Tenure: ownership by the residents
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance, interview with owner

▸MATERIALS AND CONSTRUCTION OF HOUSE

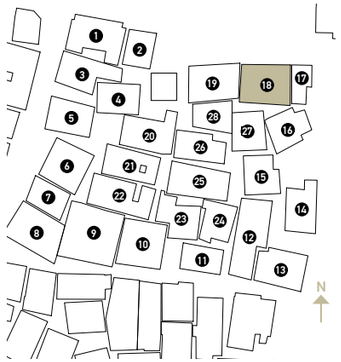
Wall structure: coral stone + sand bricks
Wall finish: plastered walls + painting
Roof structure: mangroove frame
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, Swahili wooden door
Barazza: barazza on the main facade

▸IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)

major repairs, partially rebuild wall, possible extension added for living space many years ago,
rebuild roof

▸EXTERNAL CONDITION

Obvious ageing



EXTERIOR PICTURES

North facade

North facade

North facade

West facade

South facade

DETAILS

Swahili door

HOUSE 19

▸DWELLING DESCRIPTION AND OCCUPANCY

House identification: 15/38

Housing type: semi-detached house, traditional Swahili house type with transformation
Number of storeys: 1
Type of occupancy: dwelling (one single family) + commercial activity
Number of accommodation units in dwelling: 1
Number of households in dwelling/ occupied units: unknown
Use of ground floor: dwelling and commercial
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance

▸MATERIALS AND CONSTRUCTION OF HOUSE

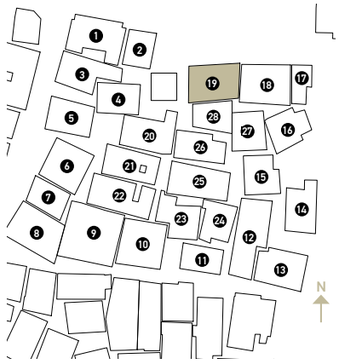
Wall structure: masonry (sand bricks) + coral stone basement
Wall finish: plastered walls + painting + concrete parapets
Roof structure: mangroove frame + timber structure
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, Swahili wooden door, large openings for shop
Barazza: concrete barazza on the main facade

▸IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)

major repairs, extension added for commercial activity (West facade)

▸EXTERNAL CONDITION

Obvious ageing, various cracks on facade



EXTERIOR PICTURES

North facade

North facade

North facade

North facade

North-west facade

DETAILS

Swahili door

HOUSE 20

▸DWELLING DESCRIPTION AND OCCUPANCY

House identification: 15/20

Housing type: detached house, traditional Swahili house type
Number of storeys: 1
Type of occupancy: dwelling (one single family)
Number of accommodation units in dwelling: 2
Number of households in dwelling/ occupied units: unknown
Use of ground floor: dwelling
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance

▸MATERIALS AND CONSTRUCTION OF HOUSE

Wall structure: coral stone + surrelevation concrete
Wall finish: plastered walls + painting
Roof structure: timber structure
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, Swahili wooden door, secondry wooden door
Barazza: barazza on the main facade (west facade) and on the north facade

▸IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)

major repairs, surrelevation of all the house, rebuild roof, structure replaced, alteration of the facade by conversion to more than one dwelling,

▸EXTERNAL CONDITION

Obvious ageing, lack of adequate maintenance

EXTERIOR PICTURES

West facade

West facade

South facade

West facade

DETAILS

Swahili door

HOUSE 21

▸DWELLING DESCRIPTION AND OCCUPANCY

House identification: 18/13

Housing type: detached house, new house still under construction
Number of storeys: 1
Type of occupancy: dwelling (one single family)
Number of accommodation units in dwelling: 1
Number of households in dwelling/ occupied units: unknown
Use of ground floor: dwelling
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance

▸MATERIALS AND CONSTRUCTION OF HOUSE

Wall structure: masonry (concrete)
Wall finish: apparent concrete
Roof structure: timber structure
Roof covering: corrugated iron sheets
Windows and doors: gridded windows and doors
Barazza: no

▸IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)

▸EXTERNAL CONDITION

Good condition

EXTERIOR PICTURES

DETAILS

West facade

North facade

South facade

East facade

HOUSE 22

▸DWELLING DESCRIPTION AND OCCUPANCY

House identification: 18/20

Housing type: detached house with courtyard
Number of storeys: 1
Type of occupancy: dwelling (one single family)
Number of accommodation units in dwelling: 1
Number of households in dwelling/ occupied units: unknown
Use of ground floor: dwelling
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance

▸MATERIALS AND CONSTRUCTION OF HOUSE

Wall structure: masonry (sand bricks)
Wall finish: plastered walls
Roof structure: timber structure
Roof covering: corrugated iron sheets
Windows and doors: gridded windows
Barazza: no

▸IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)

minor repairs

▸EXTERNAL CONDITION

Normal tear and wear as well as ageing

EXTERIOR PICTURES

DETAILS

North facade

East facade

South facade

East facade: masonry

HOUSE 23

▸DWELLING DESCRIPTION AND OCCUPANCY

House identification: 18/19

Housing type: detached house, traditional Swahili house type
Number of storeys: 1
Type of occupancy: dwelling (one single family)
Number of accommodation units in dwelling: 1
Number of households in dwelling/ occupied units: unknown
Use of ground floor: dwelling
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance

▸MATERIALS AND CONSTRUCTION OF HOUSE

Wall structure: masonry (sand bricks) + coral stone basement + partition of walls in coral stone
Wall finish: apparent sand bricks and coral stone
Roof structure: mangroove frame + timber structure
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, Swahili wooden door, wooden door
Barazza: barazza in cement on the main entrance

▸IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)

major repairs, structure replaced, rebuild partition walls, fill cracks

▸EXTERNAL CONDITION

Bad condition, obvious ageing, wall bulging, inadequate repairs, mangroove structure sagging, lack of adequate maintenance

EXTERIOR PICTURES

South facade

East facade

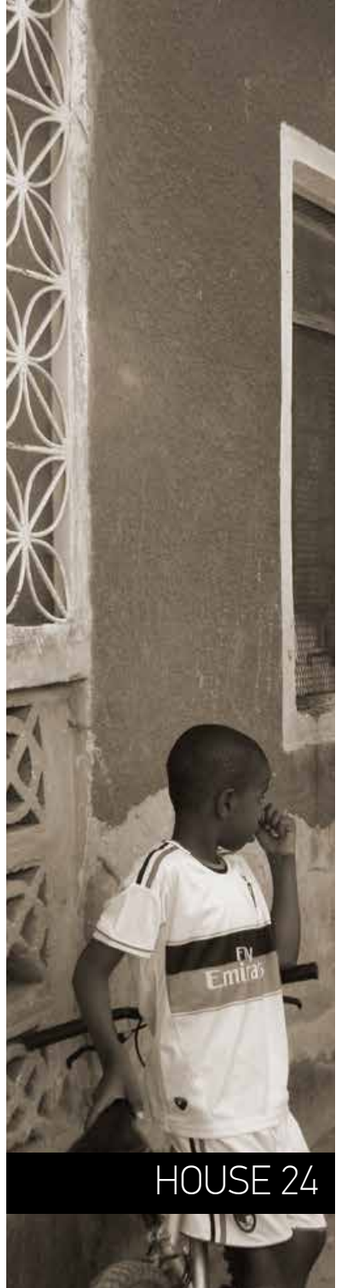
West facade

West facade

South facade

DETAILS

Swahili door



HOUSE 24

▸DWELLING DESCRIPTION AND OCCUPANCY

House identification: 18/18

Housing type: detached house, traditional Swahili house type
Number of storeys: 1
Type of occupancy: dwelling (one single family) + commercial activity
Number of accommodation units in dwelling: 1
Number of households in dwelling/ occupied units: unknown
Use of ground floor: dwelling and commercial
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance

▸MATERIALS AND CONSTRUCTION OF HOUSE

Wall structure: masonry (sand bricks) + coral stone
Wall finish: plastered walls + painting
Roof structure: mangroove frame + timber structure
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, Swahili wooden door
Barazza: barazza in cement + concrete

▸IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)

minor repairs, extension on public space with iron sheets fences, extension added for amenities (commercial shop)

▸EXTERNAL CONDITION

Bad condition, obvious ageing, various cracks on facade, damaged iron sheets in the roof, mangroove structure sagging, lack of adequate maintenance

South facade

South facade

North facade

EXTERIOR PICTURES

DETAILS

Concrete and grid

HOUSE 25

▸DWELLING DESCRIPTION AND OCCUPANCY

House identification: 18/14
Housing type: detached house with courtyard
Number of storeys: 1
Type of occupancy: dwelling (one single family)
Number of accommodation units in dwelling: 2
Number of households in dwelling/ occupied units: unknown
Use of ground floor: dwelling
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance

▸MATERIALS AND CONSTRUCTION OF HOUSE
Wall structure: masonry (sand bricks)
Wall finish: apparent masonry
Roof structure: timber structure
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, Swahili wooden door (simple one)
Barazza: no

▸IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)
major repairs, rebuild walls

▸EXTERNAL CONDITION
all sagging, inadequate structural repairs, obvious ageing, lack of adequate maintenance

EXTERIOR PICTURES

West facade

North facade

East facade

East facade

DETAILS

Swahili door

HOUSE 26

▸DWELLING DESCRIPTION AND OCCUPANCY

House identification: 15/21
Housing type: detached house
Number of storeys: 1
Type of occupancy: dwelling (one single family)
Number of accommodation units in dwelling: 1
Number of households in dwelling/ occupied units: unknown
Use of ground floor: dwelling
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance

▸MATERIALS AND CONSTRUCTION OF HOUSE

Wall structure: masonry (sand bricks) + concrete (for elevation)
Wall finish: plastered walls + painting
Roof structure: timber structure
Roof covering: corrugated iron sheets
Windows and doors: large gridded windows, metallic door
Barazza: no

▸IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)

major repairs, elevation of the existing building, roof raising, alteration of the facade by addition of single parapets for openings, creation of a threshold

▸EXTERNAL CONDITION

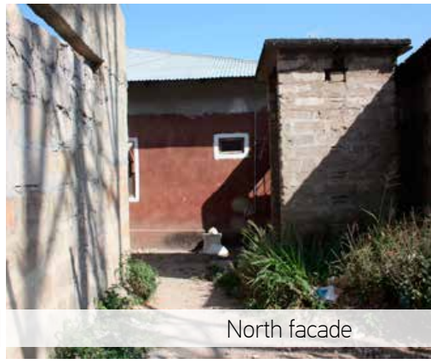
Good condition

EXTERIOR PICTURES

DETAILS

North facade

North facade


North facade

South facade

East facade

HOUSE 27

▸DWELLING DESCRIPTION AND OCCUPANCY

House identification: 15/111
Housing type: detached house, traditional Swahili house type
Number of storeys: 1
Type of occupancy: dwelling (one single family)
Number of accommodation units in dwelling: 1
Number of households in dwelling/ occupied units: unknown
Use of ground floor: dwelling
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance

▸MATERIALS AND CONSTRUCTION OF HOUSE
Wall structure: masonry (sand bricks) + coral stone basement
Wall finish: apparent masonry
Roof structure: mangroove frame + timber structure
Roof covering: corrugated iron sheets
Windows and doors: gridded windows, Swahili wooden door
Barazza: barazza along the main facade + concrete platform

▸IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)
major repairs, partially rebuild walls

▸EXTERNAL CONDITION
Bad condition, obvious ageing, inadequate refurbishment, various cracks on facade, damaged iron sheets in the roof, mangroove structure sagging, walls bulging, lack of adequate maintenance

EXTERIOR PICTURES

South facade

West facade

East facade

South facade: threshold

DETAILS

Swahili door

Mangrove structure

HOUSE 28

▸DWELLING DESCRIPTION AND OCCUPANCY
House identification: 15/39
Housing type: detached house under construction
Number of storeys: 1
Type of occupancy: dwelling (one single family)
Number of accommodation units in dwelling: 1
Number of households in dwelling/ occupied units: unknown
Use of ground floor: dwelling
Tenure: unknown
Construction date: unknown
Source of information on tenure and occupancy: estimate/ appearance

▸MATERIALS AND CONSTRUCTION OF HOUSE
Wall structure: masonry (sand bricks)
Wall finish: ?
Roof structure: ?
Roof covering: ?
Windows and doors: ?
Barazza: ?

▸IMPROVEMENTS/ALTERATIONS (to the house/module since original construction)

▸EXTERNAL CONDITION
Under construction since more than one year

EXTERIOR PICTURES

DETAILS

West facade

South-East facade

South facade

East facade

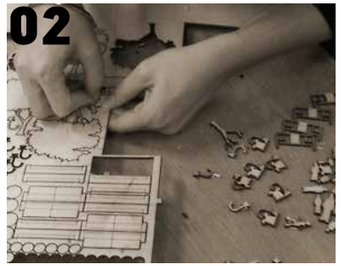
THE OTHER SIDE BLOG

http://tosmasterthesis.tumblr.com/

3626 pageviews
10 countries

11 Sept 2014

"The continuous transformations of the blocks (by its residents) illustrate attempts of not only re-appropriating the urban artifact, but also re-writing their histories." Annelies De Nijs



8 Nov 2013 //

Today we begun to create one of our ideas for workshops that we would like to conduct during our field work in Zanzibar. This will be a kind of board game that could be called "Fix your own house" and it consists of a wooden board with holes in a grid in which you can put walls in a modular way and then use different wooden symbols to represent the various activities you want the house of your dreams to include.

14 Nov 2013 //

The first step in our adventure.

Here we are in the airport of Gothenburg waiting for our flight. Advertisements for Africa are everywhere around the airport, we believe it is a sign... Bon voyage! Καλό ταξίδι!

17 Nov 2013 //

Settled in Zanzibar. In a very interesting house. Communication is a little bit difficult for the time, but we hope we will be more organised by the end of the week. For now we are concentrated to take some days to breath, relax, feel the sea and adapt again in the african climate and life :)

18 Nov 2013 //

Enjoying Saturday doing some sailing and swim. Pole pole adaptation.

18 Nov 2013 //

Step by step we begin to find again the places where we used to be. Today we visited the office of Zanzibar Stone Town Heritage Society (ZSTHS: http://www.zanzibarstonetown.org/) which you can find in the beautiful building called "Old Customs House" along the beach road, closed to the port. In the same building you can find the Dhow Music Academy, as well (DCMA: http://www.zanzibarmusic.org/).

We met again Mr. Makame Juma Mtwana, the chief executive officer of ZSTHS, who remembered us instantly! It was a pleasant surprise. We had a little chat and we offered them a hard copy of our previous project in Zanzibar "(ku) jenga", in which they had been really helpful and supportive. We were happy to know that they have an ongoing project regarding the renovation of the Christ Church Cathedral, including several training workshops about carpentry and masonry. Why not following one of this workshops?!

20 Nov 2013 //

Yesterday we had our first meeting with Muhammad Juma, the director of the Department of Urban and Rural Planning Zanzibar. It was an enthusiastic meeting from both sides. We were happy to begin our collaboration in such good terms.

Today we came in our new workspace! in the office building of the department. We met several people from the department's staff and each one of them was really nice and helpful. We are going to be here every day at 9:00.

We are glad to be a part of the team!

21 Nov 2013 //

Today was a very constructive day.

We came in our workspace in the DoURP office early in the morning and we started by printing a map of all Zanzibar Town in a A0 poster. We begun with the help of google maps, step by step, to identify areas and buildings, but throughout the day, people working in the department were visiting our map on the wall and begun talking and giving us a lot of interesting information. What looked first just as a beautiful urban lace, started to acquire life and meanings.

Now it is 18:00 and we leave the office to enjoy a beautiful sunset.

Impression soleil couchant #001

22 Nov 2013 //

Today, we tried to get the picture of the local construction industry in Zanzibar. Who build? With which material? Where do they come from? How dependent is the construction industry of Zanzibar from importation? How do they transport them here? What are the natural resources of the island? Coral stones, sand bricks, coconut trees, lime or even soil seem to be local materials available for a building project. But what is the potential of each local material for new ways of architectural implementation? We believe that to achieve sustainability in this project, we need to take into account all the stages of the building process, from the briefing stage, the design phase, the production phase to the management stage. Understanding the background of the construction industry as well as the main factors that hinder it are primary components of a sustainable construction process.

Impression soleil couchant #002

27 Nov 2013 //

Yesterday, we attended a presentation offering an analysis of the current situation of the city, a clear definition of its challenges and a glimpse of the new master plan for the development of Zanzibar Town. Titled "Technical assistance for the preparation of a diagrammatic indicative structure plan for Zanzibar municipality and its immediate periphery and urban development policy for Zanzibar Town", four researchers from Shapira+Hellerman Planners and ROM Transportation Engineering L.t.d shared with us their findings. Explaining how to consider the city as a living structure, a dynamic system and as a non formal structure, they described many of the layers that constitute the city; spatial and physical structure, transportation, services as well as social and cultural uniqueness were some of the systems that have been examined by the team.

25 Nov 2013 //

SELECTION OF FOCUS AREA.

Haba na haba, hujaza kibaba. Step by step, we begun to define an area of investigation. After walking in the streets of Kisiwandui district this afternoon, we came back with ideas and questions. We are focusing on this area because the proximity with Michenzani blocks raises a lot of inspiring challenges. How to create a dialogue between the existing buildings, architectural expression and attempt of a modern vision and the new project. It is an opportunity to work also with the in-between spaces, enhancing the social interactions.

While walking in one of the small street of this area, our attention has been drawn to the way that new constructions have been developed ignoring what happens outside their boundaries.

As a result of this, the picture shows in an obvious way the conflict and frictions that can appear between two plots when it comes to multi-story building.

25 Nov 2013 //

... and today's lesson: Agreement is a good solution.

27 Nov 2013 //

The day ended by several group discussions. The audience was divided in four groups to share immediate reactions, comments and questions. This possibility to have direct feedback about issues that were raised during the presentation was a discovery for us and we found ourselves interested to experiment this method in other situations. Approximately eighty persons attended this presentation. Most of them were professionals, architects, planners, contractors but some were sheas, inhabitants involved during the analysis process. It was a good opportunity for us to meet different professionals that will be really helpful during our project. We had a lot of positive reactions and this encourages us to continue our investigations. Results of these discussions were combined and different keywords emerged such as migration issues, transportation, energy, social facilities, security, management, density, improvement, difference of statue between Stone Town and Ng'ambo. We were surprised to not hear there some specific issues that we have identify as very important, such as collaboration between fields, involvement of inhabitants and awareness about urban and architectural issues but we discovered afterwards that these issues have been already discussed within the stakeholders

27 Nov 2013 //

An interesting day.

We spent all the day in the DoURP office. Since the morning we had the opportunity to go through master plans regarding Michenzani in the years 1982,1991. Then, we managed to print the most recent plans of this area in different scales and set the foundation -materials, print outs, conception- to begin a model of our study area (Kisiwandui) in scale 1/500. In parallel, we begun to identify the proportions of occupied and empty space of this neighbourhood, by creating black&white maps. An interesting development was a spontaneous meeting with the architect Antoni Folkers, writer of the book "Modern Architecture in Africa", who is currently involved in a project concerning also the Buffer Zone of Stone Town. We exchanged information and shared mutual interest for further collaboration.

Impression soleil couchant #003

29 Nov 2013 //

A brief visit to Zanzibar National Archives yesterday. Among thousands of documents tracing the rich history of the island, we found some drawings, plans and documents concerning Kisiwandui and Michenzani areas. With the help of Antoni Folkers, architect, we tried to unearth precious information that could help us to retrace the history of the area.

29 Nov 2013 //

We are happy to have our supervisor Inger Lise Syversen today with us in Zanzibar! We had a briefing during the afternoon but we have a lot to discuss more, so we arranged a rooftop evening meeting at our beautiful tea-room.

Today's adventure: to find and buy a piece of plywood to begin our model. Hopefully, for our first visit in the-street-of-construction-materials we had the guidance of our colleague (in the DoURP) Muchi, who is a young architect. It was a nice experience. We had to buy a biiiiiig piece and measure our desired size, put the marks and ask for the shop owner to cut it. Finally, the result wasn't what we had measured (and marked) but hamna shida! we will have our piece tomorrow.

3 Dec 2013 // During the weekend we had some interesting and exciting development in our journey here. After several meetings along with our supervisor Inger Lise and two of the members of AAmaters team: Antoni Folkers and Beren van der Lans, Nicole Bolomey from Unesco and our tutor in Zanzibar Muhammad Juma director of the DoURP, we realized that our interests are actually well fitting in a bigger act. As we have understood so far, operations from multiple fields are currently being conducted in order to give birth to a new, well considered and with a sustainable focus master plan for Zanzibar Town. Under this challenge comes our master thesis with its findings and visions to contribute a small piece in the picture. Our personal selection for a study area matches with the general focus of various scholars and while we initially considered this as a coincidence, we have now figure out that it is most definitely not a coincidence but as everybody else did, we as well, have grasped that there is something there that needs to be discovered, pointed out and included in the future planning policies. We can see that there is an actual attention for a more sensitive and more human approach than the "demolish and built new" policies that were applied in the past in all over the world addressing similar situations. We are very glad for this concept because we share the same opinion and we are particularly excited that we have the chance to be a part of it.

Yesterday's picture: We are in our office together with Inger Lise and Muchi, preparing the foundation for our first model and disguising our first steps of how to go about our analysis.

4 Dec 2013 //

Monday's meeting in the office of the DoURP, with the multidisciplinary team that will collaborate in working in Ng'ambo area. It was a first contact with all the people who have expressed interest in this area. We had the opportunity to get to know each other, talk about everybody's role in this action and share common ideas. So far, the participants are: Muhammad Juma - Director of the DoURP / Berend van der Lans & Antoni Folkers - AAmaters / Mwanahamis H. Nassor, Saada Omar Wahab & Sarah N. Seme - SUZA / Nicole Bolomey - UNESCO Tanzania / Aurora Bassett - Independent / Inger Lise Syversen, Amélie Chauvin & Alexandra Papadaki - Chalmers University.

Our next and more coordinated meeting is tomorrow. We are very positive. Let's see what we can do!

4 Dec 2013 //

Yesterday we walked around our site, we tried to catch the complexity of the area and understand the different layers of the place. It was amazing how for the first time, walking in the heart of the city, we unexpectedly discovered an "urban village". Both of us, independently, but at the same time we felt that this neighbourhood was a place that we could live in.

5 Dec 2013 //

Along this straight line created by the architecture of the Michenzani block, two narrow passages were designed to allow the circulation. They functioned as two practical short cuts linking the main road with the secondary street in which we are interested in. But we like to consider them as openness in this radical architectural gesture creating a physical as well as visual penetration. They offer a glimpse of what is happening behind.

5 Dec 2013 //

As we move forward in our discovery of the area, we are more and more fascinated by the relationship between the Michenzani block and the vernacular urban fabric facing it. The straight line, the heigh and the shape of the modernist german block compared to the organic front line of the network of small Swahili houses create a interesting paradox that we, as architects, cannot ignore. Changing position offers us a different lecture of the urban landscape. The rudeness of the block begins to blur when we observe in detail its facade and the architectural identity of the Swahili culture becomes perceptible in some points as a vertical translation of what happens in the ground floor.

10 Dec 2013 //

Karibuni nyumba mpya!

10 Dec 2013 //

During our second group meeting, everyone had the opportunity to express their views and ideas for their contribution for the HUL pilot focus in Ng'ambo. The main objective of this meeting was to initiate a common agenda and to define clearly the role of everyone in this multidisciplinary team. We agreed to have regular meetings every Friday both in the field area and in the DoURP office.

10 Dec 2013 //

Up to the roof of one of the Michenzani blocks.

10 Dec 2013 //

Nice to have lived 18 days in Mr. Emerson's beautiful house in the heart of Stone Town. A typical stone building in one of the busiest narrow streets of ST where you have the experience of moving from the dark, noisy, odorful and warm entrance bottom to the illuminated, quiet and airy roof top.

10 Dec 2013 //

During the first week of analysis, we regard to map the public and semi-public activities of the street. Architectural inspiration is not only found by observing buildings. What is happening outside the boundaries of the houses is also a part of the cultural identity. Patterns of appropriation of the space testify to the qualities that we intend to preserve in our project.

Impression soleil couchant #003

16 Dec 2013 //

Friday: We met on site with Mwanahamis, Saada, Sarah, Madina and Muchi. We walked around our study area and discussed a strategy to analyse the site. After some interesting time wondering around the streets we ended up in our favorite place: the roof terrace of the Michenzani block that is included in our focus area. Up there we had the opportunity to observe the whole area and continue our conversation. We agreed to prepare and write down some key questions regarding our approach and meet again on Wednesday to set specific guidelines for how about to proceed with the reading of this neighborhood, where to focus and what we would like to find out.

13 Dec 2013 //

A new day of observation on the roof top of the closest Michenzani block, offering a bird view of our area of investigation.

16 Dec 2013 //

In order to benefit from working in a multidisciplinary team, it is essential to discover an efficient procedure to incorporate all the knowledge and understand what a discipline can bring to another.

We are used to expect history to talk about stories, anthropology about humankind, sociology about human behaviour and architecture about buildings. But we can also read social behaviour through architecture, history in buildings and so on. Tangible and intangible values have to be considered as linked in order to identify what is heritage and if it needs to be preserved. SInce we consider architecture to be the spatial expression of life, we believe that each discipline contributes to the creation of a more exhaustive picture of this area.

13 Dec 2013 //

Boundaries between public, common, private and intimate spaces are blurred. The street can suddenly become the place to celebrate, to pray, to meet, sharing the sounds, songs, smells with everybody. Openness and flexibility are qualities that we instantly linked to the local culture. These are inspirational key words that we want to keep in mind for the next design phase.

5 Dec 2013 //

Along this straight line created by the architecture of the Michenzani block, two narrow passages were designed to allow the circulation. They functioned as two practical short cuts linking the main road with the secondary street in which we are interested in. But we like to consider them as openness in this radical architectural gesture creating a physical as well as visual penetration. They offer a glimpse of what is happening behind.

18 Dec 2013 //

Saturday, we had the honor to be invited as guests to the graduation ceremony of one small school located at the limit of the Zanzibar Town. In the middle of a maze of small Swahili houses, the Excellent Academy which our teacher in Swahili is the director, provides education to 134 pupils. Around 400 people were there. And we had the great pleasure to make a speech, our first speech in Swahili...

Asante sana mwalimu Faruk!

Impression soleil couchant #005

A glimpse from our holidays.

Happy new year from far far away!

..and now we are back in action.

18 Dec 2013 //

Today we had the 4th meeting with our great research team. In this meeting we talked about how each of us could proceed with the analysis of our focus area, which specific questions we seek answers to and pointed out possible overlap. We shared our questions and everyone had a lot of interesting things to comment. We are so happy and lucky to be part of this "family". It is a great opportunity for us and also the progress of our master thesis. We now believe that it will be a stronger project than it would have been without their input. Asanteni.

4 Jan 2013 //

Tuesday was the first day of the rest of our field studies!

The theme of this week is social life and activities found around our site's open spaces. We are visiting each little space in between houses located closed to our main focus area, walking through the network of the irregular and narrow streets of Kisiwandui. Our aim is to familiarize ourselves with each one of the open spaces surrounding or being surrounded by houses and identify its unique character and values.

19 Dec 2013 //

We went back to our area today and decided to start series of pictures of the street. The main idea is to create different elevations showing the social life and activities that you can observe during different hours of the day. It was also the opportunity for us to make new little friends in the area. ;)

4 Jan 2013 //

After a long day under the hot sun of Zanzibar, wondering around the beautiful streets of Kisiwandui, we had a very interesting discussion with two members of our multidisciplinary research team. Their task is to be with us when we are making the mapping of the area and enrich our observations by talking to people and finding the hidden aspects of intangible values that we -most of the times as spectators- might miss.

16 Dec 2013 //

In order to benefit from working in a multidisciplinary team, it is essential to discover an efficient procedure to incorporate all the knowledge and understand what a discipline can bring to another.

We are used to expect history to talk about stories, anthropology about humankind, sociology about human behavior and architecture about buildings. But we can also read social behavior through architecture, history in buildings and so on. Tangible and intangible values have to be considered as linked in order to identify what is heritage and if it needs to be preserved. Since we consider architecture to be the spatial expression of life, we believe that each discipline contributes to the creation of a more exhaustive picture of this area.

Impression soleil couchant #006

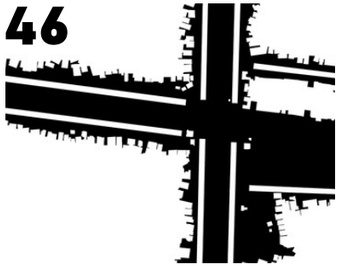
7 Jan 2013 //

Monday wondering around the streets of our neighborhood again, meeting places and people. An interesting point of our observations is the unlimited ways of how the boundaries of each property are being shaped, how the street becomes a private courtyard and then public space and then again street according the people's activities and needs, the hour of the day or the course of the sun.

7 Jan 2013 //

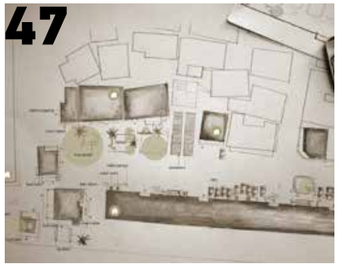
Another really productive day today! We spend all morning in our focus area, talking with residents and shop owners. In our today's research team we had also Aurora, Maki and Saada.

So far the general feeling is that people in this area are open and welcoming the idea of development in their neighborhood by going up in height for their buildings. But issues are being raised concerning the intermediate stage and what would be the quality of this development. The main arguments that were stated in today's interviews were: to be careful to not emphasize the gap between those who could afford new constructions and those who couldn't yet and worries for when there'll be changes in the visual connection and the privacy between high and low houses, concerns about loosing qualities that are making now this area preferable, wishes for those new buildings to not be very high as the michenzani blocks and in general desire for the neighborhood to acquire the perception of a tide, clean and safe area.



13 Jan 2013 // Since four days now, we are concentrating on the production of different maps representing Kisiwandui district. Destined to be presented during the final exhibition in February that will take place on site, their role is to describe and underline the features of the all area.

Here, by keeping only the borders of the district, we can understand how radical and powerful the architectural gesture of implementing Michenzani blocks into the vernacular urban tissue was. Facing this straight line of buildings, the organic line creating by the intertwined network of houses appears as a lace-work, almost delicate and fragile. Yet, more we spend time in this area more it appears that the initial Swahili urban tissue can largely compete with what was considered as modern vision of the development of the city during the 60's. The legitimacy of this vernacular urbanization cannot be questioned in terms of cultural values and architectural qualities. Even more, years after the construction of these blocks, the expression of the Swahili culture perspires through each of their units. What seems to have continued to grow under the shadow of the blocks appears to be what give today to the blocks their particular identity and features. The dialogue and the cohabitation between these two different urban fabric has created over time a challenging relationship. By choosing to work on the junction of these blocks with the initial Swahili fabric, we wish to show how important it is to keep and preserve the tissue as it can appears today.

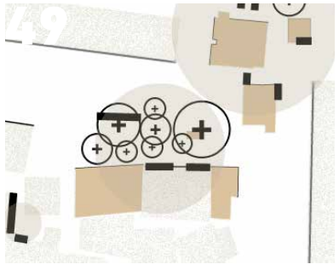


13 Jan 2013 //

We zoom in the street between Michenzani block number 7 and the first row of houses of Kisiwandui. We map all the activities in different hours of the day and different days during one month now. After this step, we are currently working on the plan with all the social, commercial, residential activities, which include also all the features of these area (water tanks and pumps, usual parking lots, water points, sitting points, uses of space etc). Have a glimpse!

15 Jan 2013 //

And because working on our project never stops, we had a workshop yesterday evening, with friends that played our "Fix your own house" game for the first time. The pilot workshop yielded some very interesting results and a long and fruitful conversation regarding their housing preferences. Asanteni!



16 Jan 2014 //

Kisiwandui, Kisimamajongoo and Michenzani triangle. Analysis findings:

Our criteria since the initiation of our master thesis for the selection of a site, in a brief way were: to work on a place that there is actual need for new ideas and proposals, to be in a place with a strong character and cultural identity, to deal with notions such as world heritage, authenticity and urban conservation and transformation. Therefore, coming to Zanzibar town we knew that all these we could find within the boundaries of the WHL Buffer Zone.

Our decision to focus on the specific site is based on analysis of a bigger area and personal convictions.

After one month of research and observations we came up with several conclusions that justify our early attraction to the specific site.

As you can also see on the map, we have identified the most powerful social nods of the area, taking into account uses of the buildings and the space in general, social and commercial activities (human traffic) during the day, physical features of the space such as trees, gardens, sitting points, public water tabs e.t.c. which in the end are the ones that create these social nods and several other dynamics. On the map you can easily read which are these most powerful points and why we are more attracted by the top corner rather than other less "busy" nods. One strong opposition at this point would be that this could be a reason why we should concentrate on a site that doesn't have already something and bring that something to it... But, we have more arguments to put on the table!

Additional challenges that we encounter and that we would like to address:

The specific site gives us the possibility to work also with the in-between space of Michenzani block and the first row of Kisiwandui houses. We strongly believe that this street must be kept pedestrian -probably with the possibility of low car traffic and access to parking lots-. There is a strong connection with the immediate outside. In this street along all its length you can find most of the social/commercial activities. If a similar to its other side road was created the block would stand in the middle like an island and its residents would be cut-off their most beloved activities. This is easily understandable if you just compare the two sides of each block. When the high traffic street is present the space becomes instantly almost dead of activities.

Neighboring our design with Michenzani blocks that are already multistory buildings gives more opportunities for "communication" and comparison. This lies both in visual and intellectual dialogue between the existing "symbols of modernity" of an era and a new statement for today. With our design we could say that we are kind of the same than you (Michenzani blocks) but simultaneously not the same at all. To state that the way to go up and develop in height doesn't necessarily mean that you have to loose the qualities that you could have in a single house in the ground, as the Michenzani blocks -tried- to do. And we say "tried" because people always find ways to adapt and modify their space to their needs.

Therefore, we are now -officially- focusing on the corner between the end of the block 7 and the opposite to it front row houses of Kisiwandui (indicated by a doted circle on the map).

22 Jan 2014 //

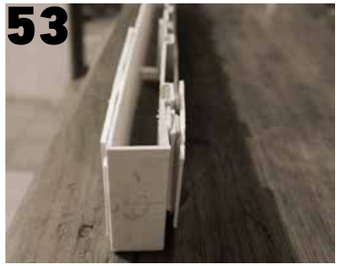
Happy moment of our project! We decisively begun our concrete model today! Here come the first mixture samples. Wish us good luck! (...and a lot of strength because it seems it will be heavy!)

23 Jan 2014 //

Creative time under the sun. When the model construction occurs under adverse conditions, sun glasses are becoming one of the most compulsory gadgets!

27 Jan 2014 //

Impressive results generates our board game "fix your own house". Every day we try to have at least one or two new inputs. Great information such as "I want my living room to be in a lower level from the rest of the house because it creates a visual obstacle for my kids to enter the room and make a mess" or "I want to have a gym because when you have a gym automatically you are making a lot of friends" are coming up all the time. We are happy to have been able to give motivation for these so interesting conversations to happen.



27 Jan 2014 //

The construction of our "concrete model" of the Kisiwandui area is harmoniously continuing! Here comes the Michenzani block 7 mold. Impressively looooooooooong!

31 Jan 2014 //

Under construction!

29 Jan 2014 //

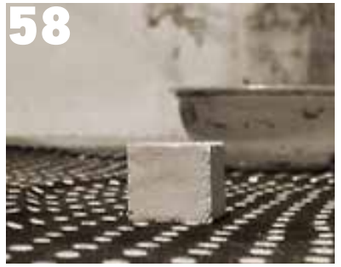
...and this is how you can create a big failure... ;)

31 Jan 2014 //

..and this is how you can create a second failure... Poleni sana. Fingers crossed for the third attempt to make the topography. New mixture, new hope...

30 Jan 2014 //

Another day, another attempt to make our concrete model... Michenzani blocks are alive!



01 Feb 2014 //

After the 3 days of confidence that we can managed to succeed in creating the perfect mixture for our model, we finally turned to the sources of knowledge... Our beloved fathers. One in France and one in Greece, each of them spent 1 hour on Skype giving us advice and ideas. The combination brought a successful result at last!

...And now you know that under the concrete-like ground surface of the model lies a fancy dotted kanga!

Dad power!

03 Feb 2014 //

We had an interesting tour in the site today. Here Amélie introducing Kisiwandui area to a group of 22 students from the University of Sheffield that just arrived and are starting their academic projects based in Zanzibar! (Yes, we are locals by now).

Impression soleil couchant #007

03 Feb 2014 //

During this afternoon we had a HUL meeting to discuss about the organization of the forthcoming events. We scheduled a weekend of social events and participatory workshops in our study area and then next week the official international HUL workshop will take place. More information is coming. In the meeting we had 20 participants!

06 Feb 2014//

One day left!

04 Feb 2014 //

The workshop for the construction of the model has more and more participants every day! Team work is always better. Thank you Abdul, Sababa, Evangelos and Froso!

06 Feb 2014 //

While planning the last details for the weekend events coming up. Activities will take place all over the cross road of Kisimamajongoo. Music, open discussions, games, participatory design methods, sports, exhibition, story telling, fashion catwalk, dance, food, projection, painting workshops and more!

06 Feb 2014 //

https://www.facebook.com/ngambotuitakayo

10 Feb 2014 //

It was clear who appreciated our board game the most. During the first day of workshops we experienced a massive attack of beautiful and energetic watoto! The implementation of the game did not bring actual designing results but what we learnt and we will keep as the most important input for our design is that we have to design for children. A lot of children that are full of energy and in need for their space and opportunities for different activities. We had some difficult moments but if anything, it was fun!

07 Feb 2014 //

Let's play a game...

10 Feb 2014 //

More prepared, the second day of the workshops, we changed location, made a sign that explains our rules and with the valuable help of our swahili speaking colleagues we managed to have done 3 very interesting (and long-lasting!) designs with the women of the neighbourhood. The most outstanding observation we both had afterwards was that women design differently from men.

09 Feb 2014 //

The first day of the workshop! Residents of Kisiwandui, Kisimamajongoo and Michenzani blocks 5 and 7 came by. Some of them express their opinions, wishes or complains, others participated in the different activities, A LOT of children filled the streets (and the activities) with happy voices and music and food was not missing. At the end every member of the HUL team was exhausted but all of us had a good feeling and we gather our strength and ideas, based on the feedback that everybody shared, for today!

Our model was one of the big attractions of the day!

One more day in the streets of KiKiMi: Karibuni!

12 Feb 2014 //

Tuesday was the first day of the International Expert Workshop & Stakeholder Conference "Ng'ambo, mji wa kisasa uliotunza hadhi yake: Inawezekana!" ("Ng'ambo, a town ready for a future anchored in its values. It is possible!"). It was the first presentation of our findings from the field studies in a small group of experts. A stressful moment for us... But, it was successful.

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12 Feb 2014 //

...but nothing compared to the todays presentation in front of at least 100 experts and stakeholders!

13 Feb 2014 // Today was the last day of the of the International Expert Workshop & Stakeholder Conference. We divided into 3 discussion groups. Each group had a different topic from the three following:

1. Values of Ng'ambo judged through HUL approach, coordinated by Prof. Mike Turner, UNESCO Expert, Bezalel Academy for Art and Design, Jerusalem, Israel.

2. Tools for Ng'ambo based on HUL approach, coordinated by Ms Patricia O' Donell, Landscape architect, ICOMOS ISCCL.

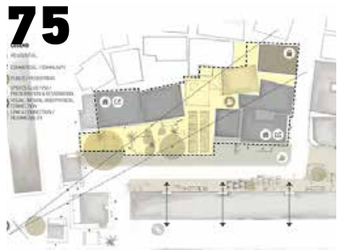
3. How to put HUL into the urban planning process, coordinated by Prof. Paolo Ceccarelli, International Laboratory for Architecture and Urban Design, Venice, Italy.

We two (Amélie & Alexandra) were separated in the groups and we followed and offered input in the 1st and 2nd topics of the group discussions. After this procedure, all together we came up with recommendations for the HUL approach and the way forward. It was a very great opportunity for us to be part of this team, offer our opinions and follow the procedure. We will come back with more information, but, for the moment we would like to thank everyone we worked together for the past 2 months and everyone that listen to what we had to say. We hope to a continuity of this great initiative.

Ng'ambo: tuitakayo!

And here is a photo of the team that actually made the most of the dirty work! Asanteni!

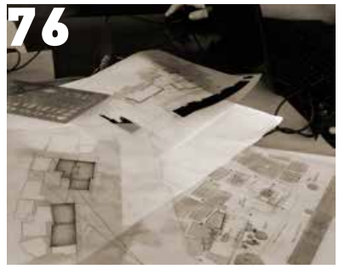
Impression soleil couchant #008



17 Feb 2014 //
And because it's Monday we happily begun the design phase of our project!
Therefore we are ready to present you our DESIGN GUIDELINES:
Key elements of the design: flexibility, accessibility, affordability, social inclusion, residents engagement and sustainability.
Include in the design commercial, community and public activities and not only residential.
Develop multistory buildings with no more than 4 stories.
Transition of the existing social patterns and interactions of the ground floor to all the floors.
Introduce share spaces (common kitchen, common washing rooms e.t.c.)
Offer access to open spaces to all the residences and introduce new functions for semi-public spaces on the roofs.
Permeability on the ground floor (public / semi-public / community spaces)
Explore and propose the concept of «unfinished houses». Meaning to give the opportunity and choice to the residents to complete their residences according to their needs and wishes.
Design involving the residents in the decision making process as much as possible.
Implement energy efficiency criteria and bioclimatic design techniques.
Use of local available materials and local knowledge of construction as much as possible.

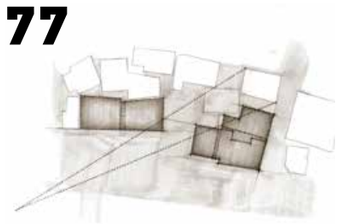
13 Feb 2014 //

Yesterday for the second and the most intensive day of the International Expert Workshop & Stakeholder Conference "Ng'ambo, mji wa kisasa uliotunza hadhi yake: Inawezekana!" Here is a photo with the wider HUL family. Notes and outcomes of the conference are about to be posted soon...



18 Feb 2014 //

The first lines of design are already on paper!



19 Feb 2014 //

By observing the urban fabric of Kisiwandui and Kisimamajongoo districts, we can distinguish different patterns of urbanization that can be source of inspiration for the project. The complexity of these urban ensemble gives strong identity to the in-between spaces in the area. Each house seem to belong to a more bigger group of houses that was once interdependent on each other in a way that we cannot reshape one without taking into account the others. This will represent our main inspiration when it comes to design the in-between space in our site.

The main concept of the project is to preserve the current footprints of the building as much as possible and the specific pattern created by the network of existing public streets and semi-private passages. The architectural intervention leads to preserve a visual connection with the existing vernacular tissue and especially the Kisimamajongoo Club house representing an historical value by opening a visual perspective from the round about of Michenzani among the selected site. The actual envelopes of the houses are preserved even if their shapes are rationalized to facilitate the construction. Two different blocks of housing are created. A maximum of 4 stories is advocated.

21 Feb 2014 //

Today we had the last meeting with the HUL team. We mainly discussed how we can create an online platform to keep in touch and we exchanged our last goodbyes with the most of them.

In the picture, reading from left to the right: Alexandra, Mafunda, Antoni, Amélie, Muchi, Nicole, Berend, Saada, Marie, Aurora, Roland, Muhammad, Mwanahamis, Madina, Havijawa and Gabriel.

Impression soleil couchant #009

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26 Feb 2014 //

A step forward in the design phase means the construction of a new model in a bigger scale. So here we are again, breaking delicately the cardboard's molds to let appeared the concrete volume of our site.

26 Feb 2014 //

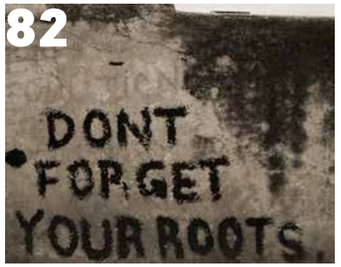
The first lines of a design project are always a particular moment for architects. Each gesture has to express by itself or underline the concept of the project. The main idea since the beginning is to preserve connection with the traditional urban fabric.

Concept point no.1: What we have realized is that while normally as architects we begin by conceptualizing, giving form and designing the built space, this time, in this context we have to invert this procedure and begin with the outside space! This came up as an outcome of our site analysis and observations of life patterns. Life in Zanzibar is mostly outdoors so we have to face this challenge to do something that we haven't done before and also pass this idea as a statement of "how" we could approach a design in Ng'ambo.

Concept point no.2: In this project the importance of the outside space leads to our choice to dedicate half or even more of the available space for outdoors activities. The same approach will be considered on each floor.

Concept point no.3: By walking within the in-between space of the houses in this neighborhood but also by studying their relationships on maps, we discovered that in most of the cases, the built forms that are creating the urban tissue, develop interlocking envelopes. One form justifies the shape of another and has no meaning if standing alone. This kind of relationships we keep and also bring in our design to meet them, both in plan and section.

The picture of today is our brand new -concrete- model in scale 1:200. We are moving up!

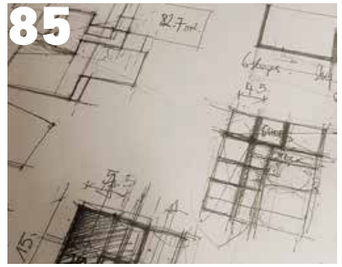


28 Feb 2014 //

Yet another day spent in the site. This time we walked around the boundaries of our plots and we identified the uses of the spaces and the relationship between the houses of our plot and the neighboring buildings. The highlight of the site visit this time was on the rooftop of the Michenzani block number 5, where we discovered a whole book of meaningful wall messages. Some of them we cannot ignore...

28 Feb 2014 //

The feeling of being welcome in a place is always rewarding :')



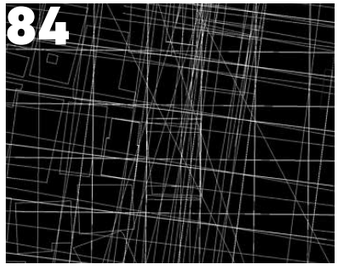
05 March 2014 //

As we are moving deeper in the design we are also forming its concept more and more. The fact that the urban structure of Ng'ambo consists of clusters of houses, as we identified during the analysis phase, led us to the decision to keep the two existing clusters of houses of our project area. Therefore, we are now working on the formulation of two ensembles of buildings.

As we want to preserve the front line of the vernacular tissue, we created two guiding grids. One related to Michenzani block 7 and the other one referring to the existing houses of our project area. By setting these two grids, we defined the main lines of the project. Like this, an essential step is achieved.

Another step forward is the adoption of the typical arabic inner patio in each of the two clusters, not only as a reference to the Stone Town architecture, but also as an architectural tool to bring the qualities of natural light and ventilation to all the flats.

As for the visual impact of our project we decided to design no more than 4 stories located in the crossroad and progressively reach the 2 stories.



04 March 2014 //

...and finally we begin to clearly see the design!

Impression soleil couchant #010

15 March 2014 //

On our way back to Sweden, we already know that we will come back. Mama Africa awaits us...

It has been a magical journey.

17 March 2014 //

And because we are approaching the date of our second mid term presentation of the master thesis, we prepared the final abstract of our report. So, if you haven't understand yet what is this thesis about, here it is!

The Other Side. An architectural insight for the urban metamorphosis of an East-african city. The case of Zanzibar Town, Tanzania.

"The Other Side", Ng'ambo in Swahili, such enigmatic and intriguing words as straighten out of one of these tales narrated under the palaver tree. Though, it is the name given to a part of Zanzibar Town, the one surrounding the historic and enlisted in the World Heritage List (WHL) city centre known as Stone Town, the one that has always been, along the years, the witness and the host of natives and outsiders' locomotion, the one where the architecture, the space and the social, cultural and economic structures were shaped by and deeply reflect the Swahili culture, the one where, now, most of the challenges for an urban regeneration are encountered.

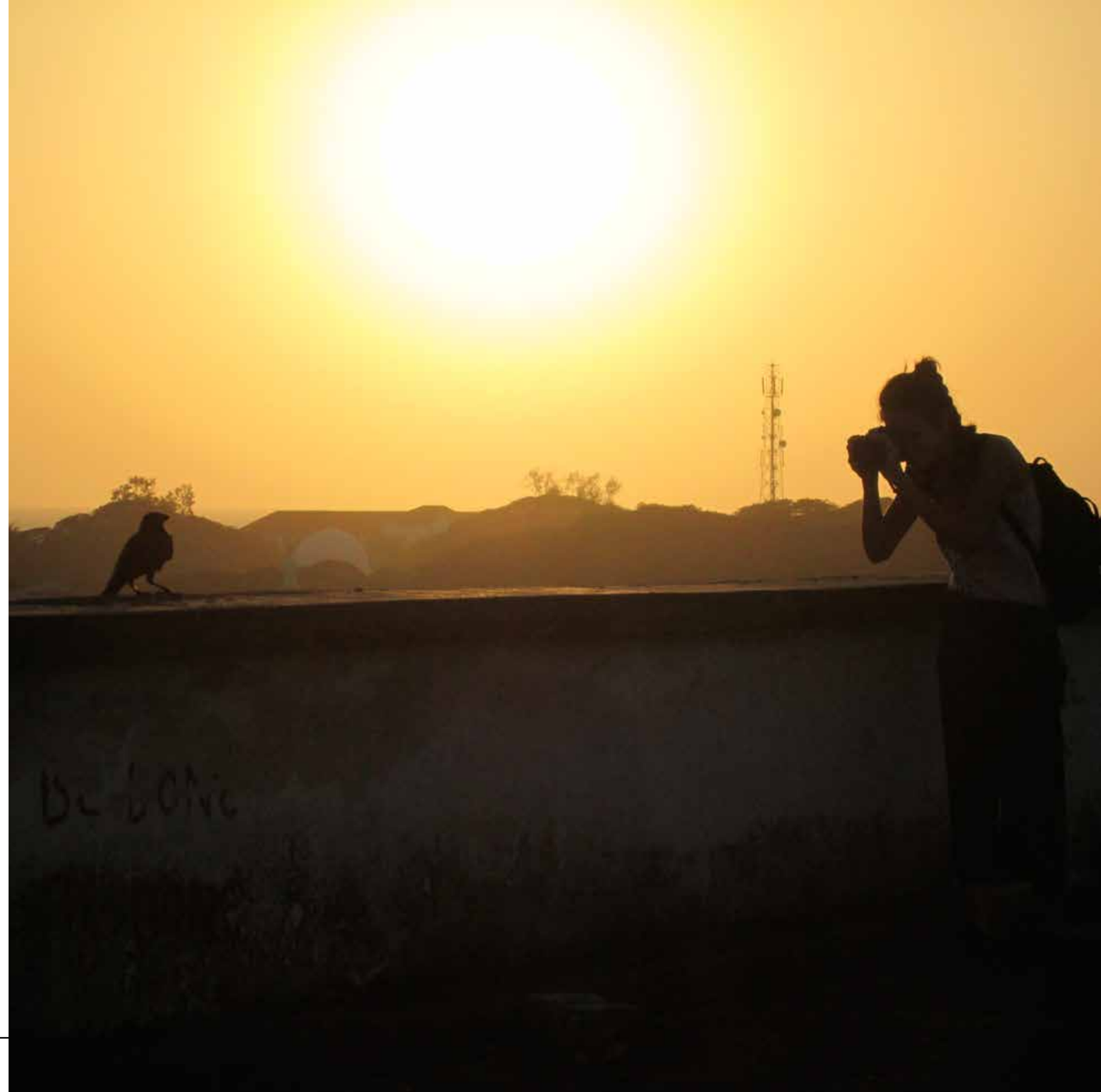
Due to an increasing flow of immigration, the city is growing disproportionately, nibbling the agricol lands which parts of the population and the economy of this small island are dependent on and raising the delicate question of finding the balance between history and new architectural language. On the edges of Stone Town, the city, and especially Ng'ambo which is the Buffer zone of the WHL site, is absorbing a constant pressure on its existing infrastructures. Changes are visible, the original urban morphology has already been transformed mainly by local and private initiatives; the traditional one-storey houses pattern is rapidly being replaced by a multi-storey urban motif, leading to a complete and questionable architectural metamorphosis.

Architectural insights, as a part of an overall strategy for sustainable development that is heritage-based, must be introduced to feature a dense urban fabric with compact housing or multi-storey buildings and preserve as well as enhance the qualities of the human environment.

Architecture is not only about buildings and even if housing is the utmost expression of habits and customs of their inhabitants allowing us to grasp a culture at its most intimate scale, to catch the essence of what is already present means to go deeper. Life in the Swahili culture is mainly outdoors blurring the boundaries between private and public spaces. Therefore a large part of our thesis is dedicated in the understanding of the complex interdependence between the built and the un-built space.

To what extent and which elements of the vernacular architecture should be included during the creation of a new form of housing such as multi-storey building to allow to the Swahili culture its resilience?

This thesis starts by constructing a theoretical foundation upon urban development in a worldwide scale and progressively continues with field studies in Tanzania and a large scale analysis of the historic, cultural and social urban landscape of Ng'ambo. Engaged along the process with the UNESCO heritage-based urban regeneration project (HUL), it finally concludes in a design proposal for housing in a specific selected site. A project that could initiate the introduction of a new architectural figure and process in the existing urban fabric integrating the current spatial, social, historical and cultural values and also considering the current expectations of the inhabitants.



ASANTE SANA

THE OTHER SIDE

AN ARCHITECTURAL INSIGHT FOR
THE URBAN METAMORPHOSIS OF AN
EAST-AFRICAN CITY.
THE CASE OF ZANZIBAR TOWN.
MASTER THESIS BY AMELIE CHAUVIN &
ALEXANDRA PAPADAKI

THE OTHER SIDE